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THE ENTRY OF KING HEROD INTO JERUSALEM
THE HIGH PRIEST ARISTOBULUS DROWNED BY HIS ORDER
"ANTIQUITÉS JUDAÏQUES," VOL. II, f. iv.

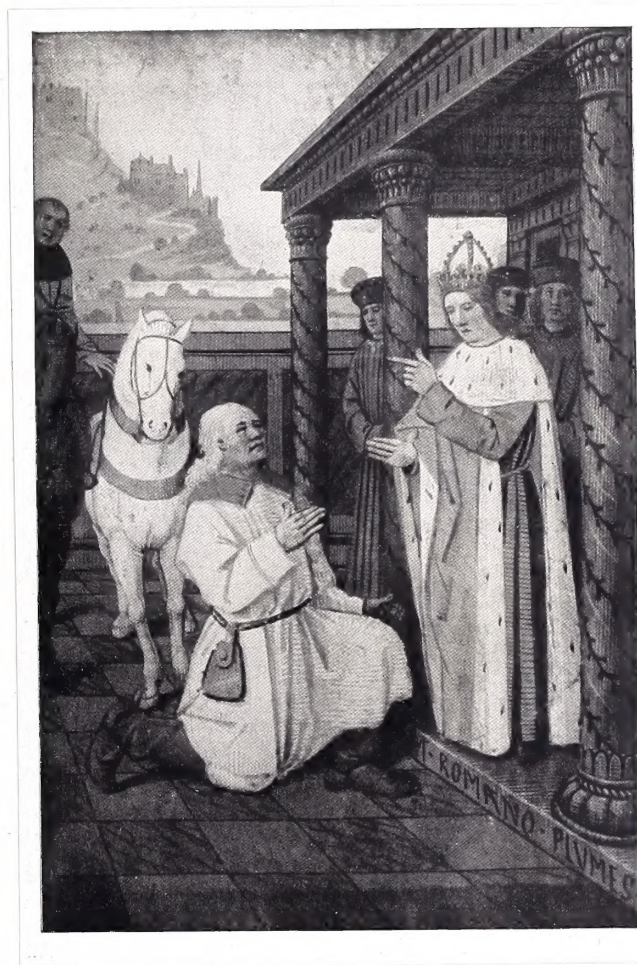


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ILLUSTRATIONS
FROM
ONE HUNDRED MANUSCRIPTS
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HENRY YATES THOMPSON

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THE SEVENTH AND LAST VOLUME
WITH PLATES FROM THE REMAINING TWENTY-TWO MSS.



AUGUSTUS NAMES QUIRINIUS GOVERNOR OF SYRIA

LONDON: PRINTED AT THE CHISWICK PRESS

1918

FOLIO

ND

2897

L84

T47

1907

FRONTISPIECE AND TITLE-PAGE

AMONGST the manuscripts (about 150 in number) which have come into my possession in the process of collecting the present "Hundred," the most interesting, in some respects, was the second volume of the "Antiquités Judaïques" of Josephus, with a large miniature painted by the famous Jean Foucquet of Tours, about the middle of the fifteenth century. It may, therefore, not unreasonably be asked, why so important a volume does not still occupy the prominent place which for some years it held among the elect "Hundred."

For an answer to this question I must go back to the year 1903, when this manuscript made its appearance in a miscellaneous sale at Messrs. Sotheby's. Within a few days of its acquisition I received from my honoured friend, Monsieur Léopold Delisle, a cordial and very complimentary note of congratulation, hailing it as without doubt the second volume of the manuscript of Josephus which, since the days of Francis I, had been one of the chief glories of the Bibliothèque Nationale.

This first volume contained fourteen large miniatures, three by an *enlumineur* of the Duc de Berri, and eleven by Foucquet. The great miniature in my Vol. II was certainly a continuation of the Foucquet series, and was, in some respects, one of the finest. The only drawback was that all the smaller miniatures which had been contained in my volume had been cut out by some vandal hand, and no one knew where they were.

How I offered a reward of £50 to anyone who discovered the missing pages, and how, a few years later, they were found by Sir George Warner in the Library of Windsor Castle, lurking in an album that had been presented many years ago to Queen Victoria is the next step in this little romance.

I then suggested to the King's Librarian that it would be a graceful act if His Majesty would allow me to complete my volume with the newly discovered pages, in order that the book, so completed, might be presented to the French nation. King Edward approved the suggestion and, on his next visit to Paris in 1907, himself presented the book to the President of the French Republic, with the result that the two historic volumes, after their long separation, were once more united in the Bibliothèque Nationale, to the great satisfaction of all lovers of international courtesies.

As to the frontispiece of the present volume, I will only add that a description of the entry of King Herod into Jerusalem, and of the drowning of the High Priest, will be found in Whiston's "Josephus," Vol. III, page 253.

The miniature represents three distinct episodes:

1. The Entry of Herod into Jerusalem, and the massacre of the inhabitants.
2. The High Priest officiating in the Temple.
3. His execution by drowning, by order of the King.

For a full and learned description of both volumes, and an identification of the possible painters of the first three pictures in Vol. I and the ten smaller miniatures in Vol. II, of one of the most beautiful of which I give a reproduction on the title-page, I refer the curious to the admirable work on the subject by Count Paul Durrieu, published in Paris in 1908 (Plon Nourrit, éditeurs), which is a model of ingenious criticism and artistic excellence.

HENRY YATES THOMPSON.

Officier de la Légion d'Honneur.

PREFACE

THE seventh and last volume of the Illustrations of my Hundred Illuminated Manuscripts comes out just eleven years after the appearance of the first volume in 1907.

This collection of plates (about 500 in number) forms an indispensable companion to the four volumes of the catalogue, of which the first appeared in 1898, and the fourth and last in 1912.

This catalogue was an accumulation of the work of several expert hands, and is probably as complete a description of a small Collection of Illuminated Manuscripts as has ever been put together. Most especially I owe a debt of gratitude to Dr. James, the Provost of King's College, Cambridge, and to Mr. Cockerell, the Director of the Fitzwilliam Museum, who, between them, furnished no fewer than seventy-one out of the hundred notices required. These, with twelve contributed by the late Mr. Weale and ten by myself, bring up the number to ninety-three. The remaining seven are the work of Sir Edward Maunde Thompson and Sir George Warner, who described three of my finest English Manuscripts, the late Rev. E. S. Dewick, who undertook two of the Liturgical Books, and Mr. Thomas Okey and the late Mr. Michael Kerney, who dealt with the "Divine Comedy" of Dante and my volume of Persian Poetry.

I will only add that the collection of these Manuscripts and the compilation of the Catalogue and the Illustrations have afforded me much interest and entertainment during the last twenty years of a life now drawing to a close.

H. Y. T.

19 PORTMAN SQUARE,
LONDON, W.

SUMMARY LIST OF SEVENTY-EIGHT MSS.

ILLUSTRATED IN THE SIX PREVIOUS VOLUMES OF THE PRESENT WORK.
THE TWENTY-TWO MSS. ILLUSTRATED IN THIS VOLUME
COMPLETE THE HUNDRED

VOL. I			
Gallican Missal	c. 1060	St. Omer Psalter	c. 1320
Psalter of Isabelle of France	c. 1260	Taymouth Horae	c. 1325
La Sainte Abbaye	c. 1300	Psalter of John of Gaunt	c. 1360
Breviary of Marguerite de Bar. Vol. I	c. 1300	Hours of Elizabeth ye Quene	c. 1410
Hours of Jeanne II, Queen of Navarre	c. 1342	De Grey Horae	c. 1425
The Talbot Hours	1424	Lusher Psalter	c. 1440
Hours of Margaret Beauchamp	1424	Wingfield Horae	c. 1450
Missal of the Carmelites of Nantes	1440-76	VOL. V	
Boethius: in French	c. 1480	Bible Historiale: Duc de Berri. 2 vols.	c. 1350
Vie de Jésus-Christ	c. 1504	Augustinus de Civitate Dei	c. 1350
VOL. II		Vincent de Beauvais. 2 vols.	c. 1380
Martyrology (Monte Cassino)	c. 1075	Hours of Yolande de Flandre	c. 1353
Vita Christi (probably Sienese)	c. 1320	Hours of Admiral de Coetivy	c. 1445
Bentivoglio Bible	c. 1345	Boccaccio: Cleres et Nobles Femmes	c. 1410
Liber Trojanus	c. 1350	Horae of René de Lorraine	c. 1450
Pontifical of Andrea Calderini	1380	Horae of Jean Dunois	c. 1450
Secreta Secretorum, etc.	1425	Horae of Louis, Bastard of Maine	c. 1464
Aristotle, etc. (Florentine)	c. 1450	Horae of the Grand Bastard of Burgundy	c. 1480
Petrarch: Sonnets and Triumphs	c. 1475	Psalter, of Paduan origin	c. 1300
Cassiodori Epistolae	1510	Gospel Book of Aeneas Sylvius	c. 1457
VOL. III		Psalter of Cosmo dei Medici	c. 1460
Latin Gospels. Ninth century	c. 850	Breviary of Duke Hercules of Ferrara	c. 1494
Beatus (Spanish)	c. 894	Horae of Laodamia dei Medici	1502
Evangelistarium Graecum	c. 1100	Horae of Dionora, Duchess of Urbino	c. 1515
Persian Literature	1410	VOL. VI	
French Gospels	c. 950	Bible Française. Vol. II	c. 1250
William of Tyre	c. 1255	Brantwood Bible	c. 1260
The Metz Pontifical	c. 1310	Fécamp Bible	c. 1260
Polybius	c. 1470	Antiphoner of Beaupré. 4 vols.	1290
Portulano: Giovanni Benedetto	1543	Apocalypse (French)	c. 1290
Portulano: Baptista Agnese	c. 1550	Sainte Chapelle Psalter	c. 1295
VOL. IV		Lancelot du Lac. 3 vols.	c. 1300
Hegesippus	c. 1150	Sainte Chapelle Epistolar	c. 1350
Life of St. Cuthbert	c. 1180	Bible Historiale: Comtesse de Valois	c. 1350
Cassiodorus, etc. (Waltham Abbey)	c. 1200	Cuvelier's Life of Duguesclin	c. 1410
Carrow Psalter	c. 1245	Boccace: Des Cas des Nobles Hommes	c. 1450
Salvin Horae	c. 1280	Chroniques de Normandie	c. 1475
Biblia Nicolai de Bello	c. 1280	Horae of Joachinus Guasconus	1477
Apocalypse (English)	c. 1290	Horae of Antonio Sinibaldi	1485
De la Twyere Psalter	c. 1320	Florentine Horae: Marquis of Blandford	1490
Sherbrooke Missal	c. 1320	Horae of Buonaparte Ghislieri	1500
		Prayer-book of Charles V	c. 1530

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6, Vol. I	Ottenbeuren Collectarius	c. 1150	3	I-III
70, Vol. II	Petrus Lombardus. Sententiarum Libri IV	c. 1160	4	IV-VII
71, Vol. II	Missal of the Austin Canons of St. Stephen, Dijon	c. 1240	2	VIII, IX
CVII, Vol. IV	Psalter of Prémy, near Cambrai	c. 1260	1	X
62, Vol. II	Psalter and Horae. French-Flemish	c. 1300	2	XI, XII
73, Vol. II	Psalter. Henry VIIIth binding	c. 1300	3	XIII-XV
CVI, Vol. IV	Hours of the use of Bourges	c. 1410	5	XVI-XX
32 and 32*, Vol. I	Armagnac Breviary. Two volumes	c. 1420	3	XXI-XXIII
66, Vol. II	Horae. Haarlem dialect	1453	3	XXIV-XXVI
13, Vol. I	Horae (Bregilles)	c. 1460	2	XXVII, XXVIII
22, Vol. I	Horae (Firmian)	c. 1490	4	XXIX-XXXII
67, Vol. II	Horae of Joseph Ayala	c. 1500	3	XXXIII-XXXV
19, Vol. I	Horae from the Spitzer Sale	c. 1530	2	XXXVI, XXXVII
88, Vol. II	Gratiani Decretum	c. 1300	3	XXXVIII-XL
77, Vol. II	Roman de la Rose	c. 1330	2	XLI, XLII
81, Vol. II	Pontificale Mimatense	c. 1390	2	XLIII, XLIV
XCV, Vol. IV	Breviari d'Amor. (Catalan)	c. 1410	3	XLV-XLVII
63, Vol. II	Biblia Sacra. (Hainault)	1432	2	XLVIII, XLIX
XCVI, Vol. IV	Chroniques de Bourgogne	c. 1500	11	L-LX
LXXIX, Vol. III	Christine de Pisan: L'Épître d'Othéa à Hector	c. 1430	2	LXI, LXII
74, Vol. II	Trésor of Brunetto Latini	c. 1330	7	LXIII-LXIX
CV, Vol. IV	Dante. The Divine Comedy	c. 1425	10	LXX-LXXIX

NOTES ON THE PLATES

THE OTTENBEUREN COLLECTARIUS

PLATES I, II, III. (No. 6 IN CATALOGUE)

LIKE the splendid Byzantine Gospels illustrated in Vol. III of this series, this specimen of the best German work of the twelfth century had formerly an important place in the Hamilton Palace Library. With others of the most valuable manuscripts it was in 1883 bought by the German Government, and for the next few years remained in Berlin. In 1889, as it is said through a fit of economy on the part of Prince Bismarck, it was sent back to London and resold at Messrs. Sotheby's, greatly to the advantage of my collection, in which it is the sole representative of early German art. In the twelfth century it belonged to the Abbey of Ottenbeuren in Southern Bavaria, and it was probably written either in the Abbey itself or in some place near it, as several similar volumes have come down to us having evidently belonged to the same Library. Dr. James gives (see No. 6, Vol. I, of my catalogue) an elaborate account of the contents of the volume, which consists of a collection of prayers for the use of a monastery, and he describes it as written in a "fine, tall, upright minuscule. The plain initials are as a rule in red. In the more elaborate ones blue and green grounds are the commonest. Gold and silver are freely used, and there are examples of interlaced ornament which seem like survivals of Celtic art." It has occurred to me that there is a resemblance between the wonderful preservation of the silver in the initials in this volume and the equally perfect preservation of the silver or amalgam of silver of which the Ardagh vase, dug up in the bog near Limerick, is a beautiful example.

Of the three pages here facsimiled, the first, facing f. 1, gives a dignified representation of Christ in glory. The art employed both for

the seated figure and in the border, and notably in the lion's head of Saint Mark, is of Western rather than Eastern origin. The colouring is very fully described by Dr. James.

PLATES II and III, ff. 30 and 33, illustrate the feasts of Saint Peter and of the Assumption of the Virgin.

The condition of the Breviary is wonderful considering its life of 750 years and the vicissitudes of South German life.

PETRUS LOMBARDUS. SENTENTIARUM LIB. IV

PLATES IV TO VII. (No. 70 IN CATALOGUE)

THE volume from which these four plates are taken is written in a "small neat flexible and uncompressed hand," and belonged to the Library of the great Cluniac Priory of La Charité on the Loire, north of Nevers.

The illuminations are not specially remarkable, but the book is interesting because the Library number shows that it stood only two volumes apart from a kindred volume of Isidorus, now in the British Museum, in which there is an initial in which a bishop is represented identical with that on fol. 42 b (see PLATE V), excepting that the name of Isidorus is substituted for that of Peter Lombard on the scribe's desk.

PLATE VII, f. 142, gives the colophon in red and green Lombardic capitals, stating that the book was given by one Rainaldus or Renaudus, probably the Prior of that name in 1161. He was evidently a lover of books, for he adds:

*Qui servare libris preciosis nescit honorem
Illius a manibus sit procul iste liber.*

Let none who scorns a precious book
At this fair volume dare to look.

On the same plate are specimens of the rough but spirited designs with which the rubricator has enriched the lower margin at the end of each quire.

THE MISSAL OF THE AUSTIN CANONS OF DIJON

PLATES VIII AND IX. (No. 71 IN CATALOGUE)

LIKE the two volumes already noticed this beautiful book was made for a religious body, the Augustinian Canons of the Church of Saint Stephen in Dijon, the capital of Burgundy, about A.D. 1240. A collect for Philip the Good, the Duchess and their children has been added in a later hand.

On PLATE VIII (f. 1 v.) is a page on which Christ in Glory is depicted in a Mandorla in the centre; surrounding him are fourteen small compartments representing scenes of his life, beginning with the Annunciation in the left-hand top corner and ending with Mary Magdalene wiping his feet in the house of Simon.

It must be remembered that the backgrounds, which in all these pictures look white in the reproduction, are really of the most brilliant burnished gold.

PLATE IX shows two pages facing one another. In the initial on page 162 v., as Mr. Weale tells, is a cross with the Lamb and banner in a medallion; on the left the Church crowned, with a chalice in her right, and a cross with banner in her left hand; on the right the Synagogue, blindfolded, her crown falling from her head, the tables of the law and a broken lance and banner dropping from her hands.

On the other half of the page the oblong vertical panel is divided into five zones. In the lowest a young man—probably the donor—holds up a book to a saint standing immediately above.

The opposite page (f. 163) is, similarly to f. 1 v., divided into fifteen compartments. The small ones represent scenes from the Old Testament.

Of the illustrations in this manuscript it may be said that they form an example of the best Burgundian work of the middle of the thirteenth century.

TEN BOOKS OF HOURS

PLATES X TO XXXVII

THE next ten volumes are all of them small liturgical books, Psalters, Books of Hours, and a Breviary. Placed in order of date they are interesting as showing the style of the highest class of ornament and illumination from the time of St. Louis (about 1260), to the time of Francis I (about 1530), a period of nearly three hundred years.

THE PSALTER OF PRÉMY, NEAR CAMBRAI

PLATE X. (No. CVII IN CATALOGUE)

THIS manuscript is called as above because its first known owner was a nun who belonged to the small Augustinian Convent of Prémy, near Cambrai, in the country at the present moment occupied by German troops. It really dates back to the time when St. Louis was King of France and, in some interesting particulars, closely resembles the famous Hours of St. Louis, which is one of the gems of the National Library of France, and those of his sister, Isabelle of France, of which I printed an exhaustive account by Mr. Cockerell, in 1905, and which is No. LXXXV in my collection of one hundred manuscripts. I allude especially to the *bouts de ligne*, with arms of France and Castille and other emblems, in gold on grounds of blue and salmon colour. The Kalendar page and three initials given on PLATE X sufficiently show the scripts and decoration; but the *bouts de ligne* can only be appreciated when the colours can be seen.

PSALTER AND HORAE (FRENCH FLEMISH)

PLATES XI AND XII. (No. 62 IN CATALOGUE)

OF this little volume I have only to say that, in some respects, it is one of the most attractive Books of Hours in the collection. It has, however, had no famous owners, the only name found in it being Claude de Valgrand, whom we may suppose to have been a gentleman of taste, living in Flanders, where the book was produced.

The Kalendar for November (on PLATE XI) and the pages facsimiled on the two plates are models of gay and sparkling decoration, and give a gem-like effect to the little prayer-book, which was not unworthily bound somewhere in the latter part of the sixteenth century.

PSALTER BOUND FOR KING HENRY VIII

PLATES XIII TO XV. (No. 73 IN CATALOGUE)

THESE three plates illustrate a Psalter, the greater part of which was originally written about 1280. It consists of 202 ff., the remainder of the book having been added by a contemporary scribe and artist early in the reign of Henry VIII. It is of more than average excellence, as shown by the specimens of the Kalendar and the Beatus page figured in PLATES XIV and XV; the binding, however, with its fine bit of heraldry being, I suspect, what got it into my hundred manuscripts.

HOURS OF THE USE OF BOURGES

PLATES XVI TO XX. (No. CVI IN CATALOGUE)

A BOOK of the Duc de Berri's later period (about 1410), and so exquisite an example of its style that although it has no certain *provenance* I am tempted to ascribe it to his *atelier*. The pictured pages on which his arms might most naturally have been introduced have been removed, but there are the remains of coats of arms on the goffered edges, which may very well have been his arms, as occurs in

other books of his. At any rate the illuminated pages, of which I give eight examples, are in the best style of his artists, and on one of them (f. 92) is a praying figure which may possibly have been intended for Jean, Duc de Berri, himself. "Christ's Entry into Jerusalem" is, I think, by a different artist from the others and makes a very charming picture.

ARMAGNAC BREVIARY, 2 VOLS.

PLATES XXI TO XXIII. (No. 32 AND 32* IN CATALOGUE)

FOLIO I of the first volume opens with a service for the first Saturday in Advent, the initial F of "fratres" containing a pretty little miniature of St. Paul addressing a small congregation of eight, some of whom are asleep. "It is high time to awake out of sleep."

At the foot of the page are the arms, subsequently added, of Jean d'Armagnac, Bishop of Castres from 1460 to about 1493. He was the brother of Jacques d'Armagnac, Duc de Nemours, whom M. Delisle styles "le plus grand amateur de manuscrits du temps de Louis XI et chez lequel étaient passés plusieurs des beaux volumes du Duc de Berri."

On f. 40 of the same volume, at the opening of the service for St. John's Day, is a picture of the owner of the book, whose name was presumably John, kneeling to the Saint. M. Delisle thought this might possibly be Jean, Duc de Berri.

We now come to Vol. II of the Breviary, which begins with a service for S. Saturninus, interesting because the Saint stands between two kneeling figures, probably the couple for whom the book was made.

These two volumes reached me from separate sources. I purchased Vol. II from Mr. Quaritch, who was so fond of the book that he parted with it reluctantly. Several years later I was pleased to discover Vol. I among the manuscripts I bought from Lord Ashburnham. These reunions of long-separated volumes, strange as it may seem, are not very uncommon incidents in the collecting of manuscripts. I have met with some half-dozen cases in forming my own collection.

HORAE. HAARLEM DIALECT

PLATES XXIV TO XXVI. (No. 66 IN CATALOGUE)

THERE is little to be said of this beautiful book except that the artist by whom the pictures were delicately executed in grisaille and gold occupied an unique position among the miniaturists of the fifteenth century, and his work is only known by two or three examples in Dutch university libraries. This book is the only Dutch manuscript in my hundred.

The subjects of the reproductions, seven in number, are sufficiently obvious to call for no further explanation.

HORAE (BRÉGILLES)

PLATES XXVII AND XXVIII. (No. 13 IN CATALOGUE)

DR. JAMES gives 1460 as the approximate date of this manuscript. It evidently belonged to the distinguished family of Brégilles of Brussels, though there is nothing to prove that it was made for them. Two pages are filled with entries recording their marriages, births and deaths.

The illuminations are in the best style of Flemish art. That on PLATE XXVII (f. 27), of the Crucifixion is, says M. Paul Durrieu, “de la main de Guillaume Vrelant, un des meilleurs miniaturistes de Bruges. On peut comparer avec les grisailles de la ‘Vie de Ste Catherine’ à la Bibliothèque Nationale de Paris, ayant appartenu aux ducs de Bourgogne.” Like all the other miniatures, that of the Annunciation, PLATE XXVIII (f. 42), is excellently executed in *camaïeu-gris* , touched with gold, flesh tints, and subdued colouring.

HORAE (FIRMIAN)

PLATES XXIX TO XXXII. (No. 22 IN CATALOGUE)

ON PLATE XXIX I give a representation of the binding of this book, which is one of the most interesting in my collection. It is of Flemish, probably Bruges, origin. The stamps with their musical angels and inscription, the enamel clasps with family initials and coats

of arms, the fine goffered edges of the leaves are evidently contemporary with the manuscript and combine with the miniatures to make it a sort of chronicle of the family of Nicholas Firmian, a Tyrolese gentleman, who died in 1510.

The style of the paintings, according to Dr. James, is Northern Flemish; I can't help myself suspecting the hand of a German artist. At any rate it is very carefully executed and in its *tout ensemble* furnishes a complete record of a somewhat complicated family.

On PLATE XXX (f. 3 v.) we have a fair specimen of the treatment of the occupations of the month in which a landscape embracing the whole page is interrupted by the text of the Calendar. In this month, June, are two sportsmen, one of them, hawk on hand, wears a brilliant red coat; the other talks to a lady at a window.

Of the miniatures, some eighty in number, the colouring of many decidedly crude, I give two reproductions which show members of the Firmian family. On PLATE XXXII (f. 231 v.) Nicholas, the head of the family, with his first wife, Dorothea von Cronmetz, and their children; on PLATE XXXI (f. 144 v.) are perhaps the same Nicholas with his third wife, or, more probably, his son George with his wife. Both father and son married into the same family of Caballis.

Two of the Saints in the Litany, St. Vigilus and his mother, St. Maxencia, point to the book belonging to the Diocese of Trent.

The condition of the book is absolutely perfect.

HORAE (F. JOSEF AYALA)

PLATES XXXIII TO XXXV. (No. 67 IN CATALOGUE)

A FINE specimen of Flemish work of about 1500. Of the six pages facsimiled, PLATE XXXIII (ff. 16 v. and 17) displays a well-executed head of Christ, painted on an immense handkerchief, held by a small St. Veronica. On this, as on the subsequent plates, the detail of the pictures and borders is beautifully executed with architectural, rural and floral emblems.

On PLATE XXXIV (ff. 62 v. and 63) the pen of white rabbits which surrounds the stable is prolonged over the two pages facsimiled and is an unusual adjunct to the Nativity.

On PLATE XXXV (ff. 121 v. and 122) the name of Ayala with date 1461 is inscribed on a ribbon in the border, surrounding the picture of the raising of Lazarus—the name appearing to indicate that the book belonged to a Spanish family at some period of its history.

HORAE (SPITZER)

PLATES XXXVI AND XXXVII. (No. 19 IN CATALOGUE)

A MANUSCRIPT, says Dr. James, of which the artist is a Frenchman under Italian influence. The miniatures are all beautiful, and though the date, supposed to be about 1530, is later than that of any other manuscript in my collection, it is so excellent an example of the finished and more modern productions of a period when decadence had for the most part set in, that it is well worthy of its position.

Of the pages facsimiled, those on PLATE XXXVI represent the Visitation (f. 32) and the Circumcision (f. 45). In the first, beside the usual figures, there is, in the background, the Nativity of John the Baptist and, in the lower border of the page, Zacharias inscribing the name of the infant.

Below the Circumcision picture there is a beautiful little procession in which Joseph walks first with a candle, followed by a nurse with the Babe and the Virgin with her maids.

On PLATE XXXVII we have again two pages, “the Massacre of the Innocents” (f. 54 v.) and “Dives and Lazarus” (f. 70 v.). In the first the landscape and figures are equally good, and the back view of Joseph leading the ass through the pleasing landscape of an English park has a very self-satisfied air.

But perhaps the most remarkable of the pictures is that of Dives and Lazarus, which is described by Dr. James as follows. “In a pavilion of trellis work, elevated on two stone steps, Dives and his wife are seated at table; Lazarus, noseless and ugly, with torn hose, a sack over his shoulder, and the clapper of a leper, approaches; a page runs down the steps to drive him off, and another servant, holding his nose, sets the dogs on to him.”

This beautiful picture makes a fitting conclusion to the ten Books of Hours and shows us a perfect specimen of the state of miniature art in the golden age of Francis I.

GRATIANI DECRETUM

PLATES XXXVIII TO XL. (No. 88 IN CATALOGUE)

THESE three Plates illustrate the only Law book in my hundred. The hand in which it is written is Italian; the miniatures, which are very well executed, are of French origin, and there is reason to suppose they came from the establishment of Maître Honoré, in Paris, about 1300.

In PLATE XXXVIII (f. 1) a king, seated cross-legged, dictates to a youth who writes on a scroll.

The pictures on PLATES XXXIX and XL illustrate various scenes in ecclesiastical courts, where justice is being administered to bishops, priests, and monks.

ROMAN DE LA ROSE

PLATES XLI AND XLII. (No. 77 IN CATALOGUE)

I GIVE seven examples of the illustrations in grisaille of this fine copy of the most popular metrical romance of the Middle Ages. Its date is about 1380, some hundred years after the completion of the Poem by Jean de Meun. On PLATE XLI is the opening of the Poem (f. 3) with the author asleep: a figure at the top of the right-hand border holds out a bunch of roses to the sleeping man. The four other miniatures on this plate represent respectively Hate as an ugly old woman (f. 3 v.), Covetousness sitting on a treasure chest (f. 4), Mirth and Gladness, a pretty scene of dancing to the music of bagpipes (f. 8 v.), Largess, a female figure giving gold with both hands (f. 10 v.). On PLATE XLII is a miniature of the Trinity (f. 143), with which the "Testament" of Jean de Meun opens, and a picture of the Seven Deadly Sins (f. 165), which, beginning on the left, are Pride, Anger, Luxury, Idleness, Avarice, Envy, and Gluttony. These seven specimens from the twenty-eight miniatures give a fair idea of the delicate and admirable drawing and inventive fancy of the artist.

PONTIFICALE MIMATENSE

PLATES XLIII AND XLIV. (No. 81 IN CATALOGUE)

THIS is one of a most interesting class of religious manuscripts, the Pontifical of a Cathedral, of which my collection contains two other examples, one of the diocese of Metz, the other of Cenedo in North Italy. These volumes contain full details of the many episcopal services. The present manuscript is a copy of the Pontifical arranged by Gul. Durandus, Bishop of Mende, which was adopted by many bishops in the South of France. It appears to have been written late in the fourteenth century for an archbishop, and to have belonged at one period to Guillaume Boisratier, Archbishop of Bourges from 1409 to 1421.

Of the three miniatures contained in the volume that on f. 4 (PLATE XLIII) illustrates the service for admission to the first tonsure, and is thus described by the Rev. E. S. Dewick: "Beneath a Gothic arch is seated an archbishop; he is in the act of cutting a lock of hair from the first of seven newly-ordained clerks who kneel before him. They are dressed in tunics of various colours, red, blue, and dark green. In the background is the Archbishop's cross-bearer, between two deacons."

Another illustration (PLATE XLIV, f. 77) represents the Communion of the newly ordained priests.

BREVIARI D'AMOR

PLATES XLV TO XLVII. (No. XCV IN CATALOGUE)

FOR his description of this book in my Catalogue (Series IV), Dr. M. R. James is largely indebted to the *Histoire Littéraire* of M. Paul Meyer, which has an exhaustive account of the Provençal poem called "Breviari D'Amor," of which this is a Catalan prose version. The writing Dr. James attributes to an Italian hand. The miniatures are 254 in number, and in their endless allegorical references seem to combine a good deal of mythology with a much larger amount of

Christianity. Five copies are known of this Catalan version, of which one is at the Bibliothèque Nationale, the present being "by far the finest." I can't help myself suspecting that Avignon may have had something to do with the production of the manuscript.

PLATE XLV (f. 7) forms a sort of introduction to the whole scheme of the book, and the description of it occupies several closely printed pages of the Catalogue, to which the reader must be referred. The combination of the stately female figure, representing Love, with the "Arbre d'Amour," and all its ramifications and leaves, and below the figures of Christ and the devil on one side, and the personified Church and Synagogue on the other, present a medley of allegory which would require a longer description than can be given here.

PLATE XLVI (f. 43) is a lively page of devils. In the top compartment is the fall of the angels into the mouth of Hell. The middle division shows a throned devil sending out two others on their missions of temptations, to lust, avarice, robbery, wrath, etc., the results being seen in the various compartments. In the last at the bottom is a ship, with devils on the stern and mast, causing a tempest.

PLATE XLVII (f. 225 v.), four of the miracles of Our Lord: the paralytic carrying off his bed; Lazarus raised from the tomb; the woman touching His garment; and the calming of the storm.

I cannot sufficiently admire the unique style and endless variety of the illustrations which adorn this most remarkable volume. It appears to have been written about 1400.

BIBLIA SACRA (HAINAULT)

PLATES XLVIII AND XLIX. (No. 63 IN CATALOGUE)

THIS fine large Bible was, according to Mr. Weale, probably executed in Hainault, or South Brabant, in 1432.

On PLATE XLVIII (f. 3) is the first page of Genesis, considerably reduced in size. In the border is the kneeling figure of the original owner, an ecclesiastic in a pink cassock, with a nearly effaced escutcheon

behind him, and the six days of creation above and below him, all on a very small scale.

On PLATE XLIX are ten specimens (full size) of the 321 storied initials which adorn the pages of this bulky volume. The miniatures are, as a rule, hooked on to the initials by a curiously curved prolongation of the border, a very unusual arrangement.

This is the latest example of a Bible contained in my collection; the date, 1432, is inserted at the end of the book in the colophon to a table of Hebrew names.

CHRONIQUES DE BOURGOGNE

PLATES L TO LX. (No. XCVI IN CATALOGUE)

THIS manuscript requires a few words of explanation. It belonged to the late M. Didot, and is the subject of an elaborate notice in his catalogue, Vol. I, No. 65. The eleven miniatures illustrate a short history of the Kings and Dukes of Burgundy, written not long after the annexation of Burgundy to France under Louis XI, by an author who resented the annexation and still hoped for a restoration of the old *régime*. I have little doubt that the personage whose portrait appears on the first page of the manuscript was this enthusiastic legitimist, and that the work was written for presentation to the Archduke of Austria, Maximilian (afterwards Emperor), whose portrait appears on the last folio with that of his son Philip, the father of the Emperor Charles V.

As to his art the miniaturist is manifestly Flemish, and not of the highest rank as a painter; his work, however, is very spirited, and full of interest from a realistic point of view. He was, I suppose, some native of Ghent or Bruges who belonged to the Court of the Burgundian Dukes. The same hand painted the illustrations of a fine copy of Josephus for the Grand Bastard of Burgundy, which is now in the Library of the Arsenal at Paris. There is very similar work in a manuscript at Munich. The series reproduces for us very completely the scenery and architecture, the arms and costumes of the last half of the fifteenth century in Flanders.

PLATE L (f. i v.) contains the title, held by a stately gentleman who was doubtless the author. He stands in a richly ornamented

chamber, with the ancient arms of Burgundy supported by two lions on the left. He is handsomely dressed in a long white robe patterned and trimmed with gold, and has all the air of an old librarian or *garde des joyaux* of the house of Burgundy.

PLATE LI (f. 2) contains three separate scenes of early Burgundian legend. On the left Trophimus, first king of Burgundy, and his wife are baptized by St. Maximinus, Mary Magdalene, who had converted the Queen, standing by. In the centre Stephen, the second legendary king of Burgundy, is setting out on a pilgrimage to St. Victor of Marseilles to give thanks for his and his wife's recovery from illness. The cross of St. Andrew, which he instituted as the emblem of the house of Burgundy, is carried before him. In the third scene, in an inclosure on the right, Mary Magdalene intercedes for the King and Queen who emerge from their sarcophagi.

On PLATE LII (f. 3) we have Chilpéric, King of Burgundy, receiving Saint Oyant and Saint Luxinine, for whom he founded the Abbey of St. Oyant. The gateway of the church is almost identical with one in the copy of Josephus in the Arsenal Library at Paris, which was written for the Grand Bastard of Burgundy. It is in two huge folio volumes, and three of the miniatures are almost identical with three in the present volume, adapted, however, to incidents in the History of the Jews.

On the left of PLATE LIII (f. 4 v.) is the Martyrdom of St. Maurice, a nephew of Sigismond IV, King of Burgundy, and the rest of the picture is occupied by the baptism of Clovis. The chronicler records proudly that the kings of Burgundy were Christians long before there was a Christian king in France.

In PLATE LIV (f. 5 v.) we see the great battle in which Thierry, King of Burgundy, overthrew Lothair, King of France, probably the battle of Etampes in A.D. 604. The banners show St. Andrew's Cross. Thierry on a white horse contemplates with satisfaction a mass of dead and wounded Franks.

PLATE LV (f. 7 v.). The victory of Gerard of Roussillon over the French. In the background is the Abbey of Vézelay which he

completed. In the distance the body of *la glorieuse Magdelaine* is being brought to the abbey.

PLATE LVI (f. 9 v.). St. Bernard, with the monks of Citeaux, takes possession of the Abbey of Clairvaux. In the inscription below the picture we read that St. Bernard was chaplain to the Virgin Mary, and descended from the house of the kings of Burgundy. The elaborate architectural building may be based on some Burgundian church, not Clairvaux.

PLATE LVII (f. 10 v.). The Emperor and Frederic Barbarossa, *frère de Boson, roi de Bourgogne*, embarking for a crusade. This picture closely resembles the page of the Bastard of Burgundy's Josephus where Vespasian is departing for his campaign in Syria.

PLATE LVIII (f. 13). Philip the Good, Duke of Burgundy, on his throne, surrounded by the Knights of the Golden Fleece.

PLATE LIX (f. 14). Another assemblage of Knights of the Golden Fleece, surrounding Charles the Bold. The duke's white horse, with his arms on the trappings, awaits him at the palace door. In an adjoining room is a sideboard laden with plate.

PLATE LX (f. 15). Maximilian of Austria, gorgeously attired, gives a knight's sword to his son Philip, a small boy holding the hand of his mother, Mary, daughter of Charles the Bold. Maximilian was afterwards Emperor of Germany, and his son Philip, by his marriage with "Jeanne la folle," daughter of Ferdinand and Isabella, became King of Castille, and was father of Charles V.

M. Pawlowski who writes the notice in M. Didot's catalogue, founds on the last miniature the following conclusions as to the date of this book. "L'auteur enregistre la mort de Marie de Bourgogne (1481), et finit ainsi sa chronique (fol. 15 v°): 'Desdiz Maximilian et Marie, *duc d'Austrice* et *ducesse de Bourgongne*, est descendy Phelippe, *duc de Bourgongne* et conte de Flandres, leur seul fil, et n'auoit iceluy que trois ans et ix mois au trespas de lad. feu Marie, sa mère.' Le manuscrit ne doit donc pas être de beaucoup postérieur à cette date, et il est forcément antérieur au 16 février 1486, où Maximilien, qualifié ici *duc d'Autriche*, fut élu roi des Romains."

THREE GREAT ITALIANS

I NOW come to the last three manuscripts of my collection, which together form a group as remarkable as any of the preceding.

L'EPÎTRE D'OTHÉA À HECTOR BY CHRISTINE DE PISAN

PLATES LXI AND LXII. (No. LXXIX IN CATALOGUE)

SIR GEORGE WARNER in his Introduction to Scrope's translation of this work, which was printed for the Roxburghe Club in 1904 from a manuscript belonging to the Marquess of Bath, gives the following account of Christine coming to Paris from Italy at a very early age.

"Her father, Thomas de Pisan, or de Boulogne, was, as she tells us, a native of Bologna, and he may reasonably be identified with Tommaso di Benvenuto di Pizzano, who was Professor of Astrology there between 1345 and 1356. Later he obtained the salaried office of State Councillor at Venice, where also he married, and where Christine, probably the eldest of his three children, and the only girl, was born in 1364. It was shortly after her birth that he was prevailed upon by the French King, Charles V, to remove to Paris. For fifteen years he had no cause to regret his change of country, for Charles not only made him his physician and astrologer, but treated him altogether with marked distinction. Christine, who with her mother joined him at the end of 1368, was thus brought up at the most brilliant and intellectual court of the time, and when, at the early age of fifteen, she was married to Etienne du Castel in 1379, her ties with it were further strengthened by her husband's appointment as Secretary to the King."

Here, however, her misfortunes began. Her patron the King died in 1380. Her father died a few years later, and, when her husband died shortly after, Christine was left a widow at twenty-five with three children to support.

Undaunted, perhaps even stimulated, by these calamities, the brave little lady continued her literary labours, and when she died in 1431, in the reign of her first patron's grandson, Charles VII, she left

a reputation second to none of her contemporaries as a poet, historian, and novelist. As an indication of the stormy character of the sixty-four years of her life in France, I may remind the reader that for the first seventeen years of her life she was a contemporary of Bertrand Duguesclin, whom she must have often seen at the court of Charles V, and that her death took place in the year which saw the burning of the heroic Joan of Arc in the market-place of Rouen. From the convent, probably that of Poissy, where she passed the last eleven years of her life, it is believed that her only literary utterance was a eulogy of the Maid of Orleans.

Of the two plates, which contain a very fair representation of the art of the volume, I will only say that PLATE LXI is a facsimile of the first page, and shows us the messenger of the goddess Othéa presenting a sealed letter to Hector, who receives it seated on a sort of throne backed by handsome hangings. Of the three columns of manuscript, that in the middle, under the picture, contains the *textus*, the *glose* being on one side and the allegory on the other.

The other plate, numbered LXII, exhibits four pictures which give a very fair idea of the hundred illustrations which are found in the volume. On f. 8 Minerva gives arms to two warriors. F. 11 shows Ulysses taking out the eye of Polyphemus. On f. 22 v. Hero watches the body of Leander floating in the Bosphorus. The final picture (f. 51 v.) shows the Sibyl on a mountain pointing out to Augustus a vision of the Virgin and Child in the sun.

I should mention here that my manuscript, though apparently perfect, does not contain the dedicatory poem to the Duke of Orleans which is found in some other copies, and in which, with the modesty which is part of her character, Christine styles herself:

“Moy povre creature

Femme ignorant de petite estature.”

For the popularity of the book in France in the fifteenth century, which from the number of copies still existing was evidently very great, it is at first sight difficult to account. Remember, however, that the readers were knights, and that each of Christine's hundred little stories refers for the most part to some knightly action of Homeric times, in a few lines of commonplace intelligible verse, of which in the *Glose* she gives full particulars, more or less accurate, and from which she proceeds, in the *Alegorie*, to deduce a moral suitable to the Christian ethics of her own day. The world was young then; and a child's book with a picture to illustrate each childish story may have been pleasant reading

for the knight in his château or for the courtier in the palace. It is pleasing to know what interested these early Frenchmen and formed an important part of their light reading.

TRÉSOR OF BRUNETTO LATINI

PLATES LXIII TO LXIX. (No. 74 IN CATALOGUE)

I NOW come to the second of my three famous Italians. Brunetto Latini was born in Florence about A.D. 1230, and over and above all his literary achievements had the unique distinction of having been the instructor of Dante. Banished from Florence as a Guelph he took refuge in France and there wrote in French his most important work, the *Tesoro*, a storehouse of all history and science, as understood in the thirteenth century. One is surprised to find him writing in French, just as was the case with Christine de Pisan a century later. "If any one," says our author, "ask why this book is written in Romance, according to the language of the French, since we are Italians, I should say it is for two reasons; one because we are in France and the other because this speech is more delectable and more common to all people."

When Dante meets his old instructor in the infernal regions, he finds him among a crowd of very disreputable people and, though they greet one another affectionately, there is a touch of malice in the urgency with which he makes Brunetto beg his old pupil to look after his book and of complacency in the addition, "by which I still live."

Assuredly Brunetto would have been pleased with the fine French hand in which our present beautiful manuscript is written, and with the skill of the artist who painted the miniatures about a full generation after his death, which took place in 1294.

PLATE LXIII (f. 3 v.) shows in a small picture the lecturer and his class and in the border many grotesques.

PLATE LXIV (f. 10). The ark, with Noah apparently launching the dove.

PLATE LXV (f. 18). The Bible history is continued. Jesse lies on the ground sleeping. The Virgin stands on his loins, and the picture is framed in vignettes of Christ and eleven crowned heads.

F. 23. The Pope enthroned blesses an Emperor who kneels before him, and has a shield bearing the Eagle impaled with France.

PLATE LXVI (f. 28). The heading of this chapter, which treats of the "*nature de toutes choses*," has three concentric rings on a gold ground, the outermost vermilion (fire), the next of blue clouds, the innermost of water with fishes. In the centre a physician, beside a sick man, holds up a medicine bottle.

The next two plates, LXVII and LXVIII, illustrate the natural history portion of the book, which forms what is generally known as a Bestiary. It is the only example of this class of manuscript which my collection contains. There are sixty pictures of animals, some of them fantastic, but others show a great accuracy of drawing and delicacy of colouring.

PLATE LXIX (f. 88), not unlike PLATE LXIII, but better preserved, is the opening of the "*livre de l'enseignement des vices et des vertus*," and, as in the earlier miniature, represents the philosopher and his class.

DANTE. THE DIVINE COMEDY

PLATES LXX TO LXXIX. (No. CV IN CATALOGUE)

I NOW arrive at the third of my illustrious Italians, Dante Alighieri, and the last of my hundred manuscripts. It was written (1430-1450), probably in Padua, for Alphonso the Magnanimous, one of the Aragonese kings of Naples, and his arms occupy a central position on the first page. A partially obliterated inscription, also on the first page, shows that it was later in the "*Libreria de S. Miguel de los Reyes*," whither it was evidently brought by Fernando, Duke of Calabria, who founded the convent of S. Miguel, near Valentia, as a royal burying-place, in 1538, after the fall of the Aragon power in Naples. On the last page is the Imprimatur of the Inquisition in 1612 at Valentia. In one of the Revolutions in Spain in the nineteenth century the convent was broken up and most of the books conveyed to the public Library of Valentia, where many may now be seen. This particular volume, however, was probably carried away secretly by one of the monks and, passing through various hands, came to be offered

for sale in Madrid and was purchased by me on its arrival in London in 1901.

A remarkable feature in this manuscript of Dante is the large number of miniatures, 115 in all, of which the three initials to the "Inferno," the "Purgatorio," and the "Paradiso" respectively, are by an unknown but most skilful artist, who also painted the 37 illustrations of the "Inferno" and the 11 of the "Purgatorio." The "Paradiso" is illustrated by no less than 64 pictures, the work, in the opinion of Mr. Fairfax Murray and Mr. Roger Fry, of Giovanni di Paolo of Siena, but this, of course, is somewhat uncertain.

I append a reproduction of a sketch for the much-admired medal of King Alphonso the Magnanimous by the famous Vittore Pisano (Pisanello).



ALFONSO THE MAGNANIMOUS, KING OF NAPLES (1416-1458), THE
ORIGINAL OWNER OF THIS DANTE MS.

From the sketch for his medal by Pisanello (Vittore Pisano).

On PLATE LXX, as an introduction to the facsimiles from the Dante manuscript, I insert, by the courtesy of the Medici Society, a

colour reproduction of the well-known picture by Michelino generally known as "Dante and his Book," which hangs in the Cathedral of Florence. This was painted more than 100 years after the death of the poet and gives with great accuracy his conventional portrait as handed down from his contemporary, Giotto. It will be noticed that the numerous Dante portraits in the present manuscript have no resemblance to the accepted type; from which I conclude that our artist, not being familiar with the real portrait, figured in his miniatures a representative youth, while in Virgil he seems to portray a species of magician who introduces humanity to the wonders of the unseen world, Dante occupying very much the position of Everyman in the well-known mediaeval miracle play.

So they appear in the historiated initial N with which the "Inferno" opens (PLATE LXXI); the four figures at the corners of the initial have been interpreted to represent Justice, Force, Peace, and Temperance. The arms of Alphonso the Magnanimous are at the bottom of the page.

PLATE LXXII (f. 6). Dante and Virgil reach the river Styx; Charon, the grim ferryman, is represented in three scenes; first, he is beating back with his oars the souls whose turn has not yet come; next, he is landing the accepted souls on the further shore; thirdly, he is ferrying over Dante and Virgil. The water is light green, with banks and islands of brown, and bluish rock.

F. 4. Virgil encourages Dante, telling him that he came to his rescue at the intercession of three sainted ladies, Beatrice, Lucia, and Rachel, who are seen floating in the clouds dressed in red, green, and blue. So he leads him to the gate of Hell.

F. 2. Dante, issuing from the forest, is attacked first by a panther with spotted skin, then by a lion, and lastly by a she-wolf, from whom he is rescued by Virgil, who promises to be his guide.

PLATE LXXIII (f. 10). Dante and Virgil on the left look at six flying figures pursued by a monster. Francesca and Paolo Malatesta di Rimini turn and speak to Dante, who sinks to the ground in horror.

F. 12_v. As Dante and Virgil enter from the left, Plutus, clad in red, falls prostrate with his gilt throne atop of him. They proceed and watch the avaricious priests, two, a Pope and a cardinal, rolling great stones against each other. Others are plunged in green bubbling water.

F. 59. The Frozen Circle. The poets pick their way over the ice

among the heads and faces of immersed souls. Dante expresses his horror by saying that he can never again look on a frozen pond without a shudder. At the same time he takes advantage of his position to pull out the hair of Bocca degli Abati, who, by his treason, caused the defeat of the Guelphs at the battle of Montaperti.

PLATE LXXIV (f. 65). The "Purgatorio" opens with a great initial P, containing a picture of a vessel in which a captain and four men are hoisting a broad, square sail. This, of course, illustrates the first lines:

"Per corre miglior acqua alza le vele
Omai la navicella dell'ingegno mio
Che lascia dietro ad se mar sì crudele."

The mast has a barrel at the top, perhaps to carry a light, and flies a white and red flag; the sea is light green, the waves transparent against the black hull of the ship.

F. 100. The Fifth Terrace of Purgatory, that of the Avaricious Prodigal. On the left the poets have an interview with Pope Hadrian V—in the centre Dante converses with Hugh Capet—on the right they meet Statius who, clothed in purple, kneels to embrace Virgil's feet. Above, the Guardian angel erases the fifth P from Dante's forehead.

On this beautiful picture I have two remarks to make—first, that it is astonishing that the Inquisitor of Valentia, who carefully erased several lines referring to the orthodoxy of two Popes, made no objection to the undignified representation of Hadrian V and many other Pontiffs in a nude condition, but for their tiaras. Secondly, this is a good opportunity to notice the remarkable skill of an artist painting about the middle of the fifteenth century in depicting the nude with scrupulous accuracy and beautiful colouring.

PLATE LXXV (f. 129). We have now arrived at the point at which a new artist undertakes the equally difficult task of depicting Paradise. His style differs greatly from that of the previous artist: without the extraordinary skill of his predecessor in delineating the nude, he is gifted with imaginative powers of the highest order and is particularly successful in presenting the figures floating in the air in which he evidently takes the greatest pleasure.

This opening page has a historiated initial in which the decorative portion is exactly similar to the initials of the "Inferno" and the "Purgatorio." Mr. Okey, however, is of opinion that the miniature is

by a different hand. The initial picture represents the Redeemer in the Triumphal Car on its passage towards the sun, surrounded by the emblems of the four Evangelists. A rather stiff Adam and Eve, with serpent between them, occupy the left foreground.

At the bottom of the page Dante is in conversation in a laurel grove with Apollo, who stands on a crow and holds out to him two laurel crowns. Behind are the double peaks of Parnassus, above which the nine Muses float. Marsyas is seen playing on a flute and also lying flayed on the ground.

PLATE LXXVI (f. 130). The Ascent to the Heaven of the Moon. Dante and Beatrice floating upwards towards the heavenly spheres, within which is one of the angelic intelligences that move the spheres. In the left bottom corner Glaucus, with a fish's tail, is fishing from a grassy island; the fish he has caught leap back into the sea, from which emerge groups of Nereides. In the foreground is a collection of the "creatures that lack intelligence."

F. 134. The Heaven of the Moon. The story of the forced marriage of Constance. Frederick Barbarossa abducts her from a convent of Poor Clares while a peasant looks on in horror. Duke Henry pushes his unwilling bride into a church. Duke Henry, now Emperor, orders the destruction of a conquered city.

F. 140. The Heaven of Mercury. The story of Romeo of Ville-neuve. He is seen above, in the sphere of Mercury. Below, in a row, all with golden crowns, are the four daughters of Raymond Berengar with the four kings to whom Romeo succeeded in marrying them. They are (from left to right) Louis IX of France, Henry III of England, Richard of Cornwall, King of the Romans, and Charles of Anjou, King of Naples and Sicily. Romeo points to the result of his faithful service before he leaves the Court a beggar.

PLATE LXXVII (f. 154). The Heaven of the Sun. A group of heavenly spirits, irradiated by the golden beams of the sun, ascend from their tombs to Heaven.

F. 182. The false teaching, fables, and buffooneries of popular preachers. A grey friar preaching, with the devil holding on to his cowl, to three amused men and three devotional women; on the right, a lay brother of the monks of St. Anthony holds a black pig.

F. 186. The Celestial Garden, enclosed by a wattle fence, within which sits the Queen of Heaven, with the Christ Child on her knee,

surrounded by the angelic choir. On the right her faithful Bernard kneels in adoration.

PLATE LXXVIII (f. 145). The Heaven of Venus. Canizza and Folco, the Troubadour of Marseilles. Below, the valley of the Arno and a picture of the city of Florence, which gives special interest to this miniature. The dome of the Cathedral and Giotto's tower are seen within the walls. The dome has not its cupola, which was consecrated in 1436, which looks as if the miniature may have been made before that date. On the tower of the Palazzo Vecchio sits a fierce devil, with a bag of gold, pouring a stream of gold florins into the hands of a Pope below.

F. 159. The Expulsion and Exile of Dante. A city gate of Florence, with the dome of the Cathedral showing behind, and a Florentine thrusting Dante forth. On the right the city of Verona, with the Adige flowing by the walls and Dante sitting writing in the Court of the Scaligers.

F. 184. The Thrones of the Blessed in the Celestial Kingdom. Dante and Beatrice gaze on the walls of the Heavenly City, within which, amid green meadows, sit the blessed in three circles—a vacant throne awaits the arrival of the august spirit of the Emperor Henry VII.

PLATE LXXIX (f. 187). The Mystic Rose. Dante and Beatrice contemplate the pure white rose, in the centre of which the Virgin is seated with the Christ Child on her knee and a nude Eve beneath her feet. In the various petals of the rose recline a mixed company, three holy Jewish women, Adam, St. Peter, St. Francis, St. John the Baptist, St. Augustine, and St. Benedict.

F. 188. The Mystic Rose again. St. Bernard turns towards Dante and Beatrice, bidding them gaze into "the face that has most similitude with Christ." In the centre of the Rose the Annunciation. Below, St. Anna and Moses.

F. 190. Dante kneels in supplication. Beatrice points to the Virgin, who makes intercession for Dante to the Eternal Light. On the right, Neptune emerges from the sea and marvels at the shadow cast by the Argo sailing on the deep.





ETRUS ET IOHES
ascendebant in templum.
ad horam orationis nonae.

ISTH erodes rex
manus ut affligeret quos
dam de ecclesia. occidit
autem iacobum fratrem

infide. que est in xpo ihu dno nro.



In uirg. assumpt. s. marie v.

APIENTIA laudabit anima
suam: & indeo honorabitur
& in medio ppli sui gtabit.
& in ecclesiis altissimi aperiet os suu.
& in conspectu uirginis illius gloria
bitur.



1. 8



ne tēlatū cura res: ut signa: pcpue usari. Ut em
eggrus doctor aus ait in libro de doctrina xana. om
nis doctna rēru ē ut signoz. Si res i p signa discunt.
Ppe au hic res appellant. qn ad significandū aliqd ad
hibet. Signa ū quoz usus ē insignificando. Eoz au
aliq se quoz omnis usus ē insignificando. n in iusti
ficando. i qbz n utim n aliqd figtand; g. ū aliq facimta
legata. Ex q apre intelligit qhic appellant signa: res ille
uideret q ad significandū aliqd adhibent. Omie g signū
i res aliq ē. Qd em nulla res ē ut in eodē aus. aut omio
tū ē n au eonūso omis res signū ē. q n adhibet ad signi
ficandū aliqd. Cumq; his utendit theologoz speculato
studiosa atq; modesta diuinā sēpturā formā p sēptā
in doctna reie adiutet. De his g nob aditū ad res diu
nas aliqten intelligendas. dō duce apre uolentib; dis
serendū ē. i p mū de reb; pēa de signis differemus.
d g m reb; osidandū ē ut in eodē De reb; g munt agt
aus ait. qd res alie sūt qbz fruendū ē. alie qbz utendū ē.
alie q fruunt. i utunt. Ille qbz fruendū ē. nos bāros
faciunt. Itis qbz utendū ē tendentes ad bātitudinē
adiuuam. i q ad immutām ut ad illas res q nos bāros
faciunt puenire eisq; inherere possim. Res ū q fruunt
i utunt. nos sum qm ut utiq; qstut. i angli scī. Fru
au ē amore inherere alicui rei p se ipām. Ut i d qd inu
sū uenit referre ad optinendū illud q fruendū ē. Alia
abus ē non uti. Nā usus illicet abus. ut abusus nomi
nari debet. Res g qbz fruendū ē spī. i sū. i spī. f. Ead
tū tūtas qdā sūma res ē. g munt qbz fruendū ē
easi tū res dici debet. in rerū oīum cā. si tū rēa. Non
em em facile pot inueniri nom qd tante excellentie
quemat. n qd meli ē tūtas. hūm dō. Res au qbz u
tendū ē. mundū ē. i in eo creata. Vn aug. in eod. Vten
dū ē hoc mundo n fruendū. ut inuisibilia di pēa q fac
ta sūt intellecta aspiciant. i. ut de tēpalib; etna capia
t. Itē in eod. In omib; reb; ille tū sūt qbz fruendū ē q et
ne i incommutabiles sūt. Etis au utendū est ut ad

illaz pfructione pueniat. Vn aug. ml. x. de tūtas.
frum cognitis in qbz ipis p se uolūtas delectata
q qet. Vn i eis. q ad aliū refim q fruendū est.

Itē qd ut sit ut frui. i uti. alie quam supra.
Notandū qd id aus. in l. x. de tūtas alie qm sup ac
cipient uti. i frui. sic dic. Vt ē assūme aliqd in
facultatē uoluntatis. Fru au ē uti cū gaudio. n ad
huc spē. si iā rei. qd q omis q fruūt uti. Assūme
n aliqd in facultatē uoluntatis cū sine delectationis.
Nā ois q uti n fruūt n id q facultatē uoluntatis assūm n p
ipm si p aliū appetunt. Et atēde q uidr ad dū. mō fruū tū
q pte gaudm n iā i spē. i i hōc uita n uidem frui s tū uti. ū
gaudm i spē. i sup dē m sit fruū ē. amore inherere alicui rei p
se. qut i hūc mūti adherent deo. Hec g q sibi qradicere
uidr sic de tūtas dūentes. nos. hūc i m sūto fruū. si
bi p pfecte. i plene. i p spēm uidebim q fruēt. hūc
au cū in spē. ambulam fruū qd. si n adeo plene. Vn
ml. x. de t. fruū cognitis in qbz uoluntas ē. Idē in
lib de doctna xana ait. Angli illo fruētes. iā bāt
sūt q i nos fruū desidam. i qm tū in hac uita iā fruū.
i p speculū ut i m enigmate. tanto nram pēgnationē
i tolerabili sustinem. i audem finire cupim. Pot
etiā dici q q fruūt i m hac uita n tū hē gaudm spē.
si i rei. q iā delectat in eo qd diligit. i ita iā rē aliqten
tenet. Costat g q dō debem fruū n uti. Illo em ut ait au.
d. fruēris q efficiat bāt. i n q spē ponis ut ad dō pueni
as. De hoc idē ait ml. de doctna xana. Quia ea re nō
fruū qm diligit p se. i ea re nob fruendū ē tū. q
efficiat bāt. cetis ū utendū. frequent tū dē fruū cū
delectatione uti. Cū em adē qd diligit. i delectationē
gerit sē. si tū p eā tūsiens. i ad illud ū pmanendū est
eā retulerit. utis ea. i abusiue tū ppe dūis fruū. Si ū m
beleris. atq; pmanferis finē in ea ponens leticie tue.
tē iē i ppe fruū dūendū ē. q n ē faciendū n in illa tūtas.
i. summo. i incommutabili bono. Vn hominib; sit

Om au hōies qui fruendū. i utendum.
fruunt. i utunt alus reb; res aliq sūt. q uti
fruū se debeant an uti. an uti q. Ad q sic respondet. ad.
in l. de doctna xana. Si p se hō diligendū ē fruū eos
p aliū utim eo. Vnde au m p aliū diligendū. Qd em p
se diligendū ē in eo qstut bāt uita cui i spēs hoc tū
osolat. In hōie au spēs ponenda n est. q maledictū ē q
hoc facit. G sūloqde aūtas. nec se ipō quicq; fruū debet
q n se debet dilige p se. i p illud q fruendū ē. Hūc au
gfrū uidr. qd apls ad philomōnē loquens ait. Ita si
ego te fruuar in dñō. qd ita de tūtas aus. Si dixiss tū
te fruuar. i n addidiss in dñō. uidet dilectionis finē ac
spē qstutisse in eo. Si qā illud addidit in dñō. omio



De reb; uti

ut i

De reb; uti

ut i

De reb; uti

ad

ad

ut uoluntariū. uare de uoluntate animā corporis
 sciens inde maculari. An anima sit talis q̄lis a dō
 creat. An anime ex catione sint in donis natalibz eq̄
 les. n peccata om̄ium pcedentiū patrū paruiū ori
 ginalit̄ trahant ut peccatū ade. n peccatū ade sit
 suus etis. Quom̄ i nlo uno peccato pmo. plura
 requiunt. n illud peccatū sit p̄m̄s parentibz dñm̄
 sum. Quom̄ peccā parentū uisitent in filios. n non
 uisitent. e peccato actuali. Q̄ue fuerit origo. nā
 peccatū p̄ma. ue fuerit sedaria causa maloz. d
 non n̄ in bona re sit malū. d in hīs fallit dialecticorū
 regula de gtiaribz. uid sit peccatū. e peccato. t̄
 malus actus inquantū peccatū ē sit corruptio. l̄ p̄uati
 o boni. uom̄ peccatū sit corripe bonū cū nichil
 sit. l̄ se hō elogat a deo. n pena sit p̄uatio boni.

d q̄dam similes sunt peccatū. n pena peccatū. q̄dam
 peccata. n causa peccatū. alia ū peccatū. n causa. n pena
 peccatū. n peccatum sit causa peccatū. inquantum
 peccatum est. uod non omne peccatum est pena
 peccatū. trum peccata aliqua. essentialiter sunt
 pene peccatū. uod cū peccatū etiam sit pena peccatū.
 peccatum ē ab homine. pena a dō. e quibusdā q̄
 indubitant peccata sunt. n pene. n inq̄ritum eas
 patim̄ peccata non sunt. uod aliq̄ putant malos
 actus nullom̄ ē a dō. x quo sensu dictū sit dō non
 ē mali auctor. e uoluntate. nē fine. uis sit bo
 nus finis. f. caritas. d om̄s bone uoluntates uñ
 finē finē habent. n tñ quēdā diuisos fines faciunt.

e differentia uoluntatis. n intentionis. n finis.
 uare uoluntas d̄r peccatū cū sit de natalibz q̄rū
 nullū aliud peccatū ē. uare actus uoluntatis sit
 peccatū si actus aliaz. potentiaz non s̄t peccata. x
 sensu d̄r natalit̄ om̄is hō uelle bonū. d n ex fine os
 actus pensari debeant ut ex affectu l̄ fine os sint bo
 ni l̄ mali. n om̄is intentio. n actio infidelū sit ma
 la. uom̄ intelligendū sit illud peccatū ad eo ē uolū
 tariū. Quibz modis dicat bonū. t̄ illud nusquā
 n̄ in uoluntate peccatū est. t̄ nē non n̄ uolunta
 te peccat. d mala uoluntas ē uoluntariū peccatū.

An uoluntas n̄ actio mala in eodē. n circa idē sunt u
 m̄ peccatū l̄ plura. n peccatū ab aliq̄ commissū in eo
 sit usqueq̄ peniteat. uibz modis accipit reat. e
 modis peccator. uo differant delictū. n peccatū. e
 n p̄ncipalibz uicis. e supbia. uom̄ supbia
 dicatur radix om̄ium maloz. n cupiditas cū supbi
 a n̄ sit cupiditas. e peccō in sp̄m̄ sc̄m̄. e poten
 tia peccandi. an sit homini l̄ diabolo a deo. n aliq̄
 resistendū sit potestati.



E - O - I - T - R - V - I - E

unitatis atq̄ unitatis. licet ex parte gnoscentū p̄tinere
 noscunt. quantū ualuum diligent̄ excuti sunt. Hunc
 ad considerationē caturaz t̄nseamus.

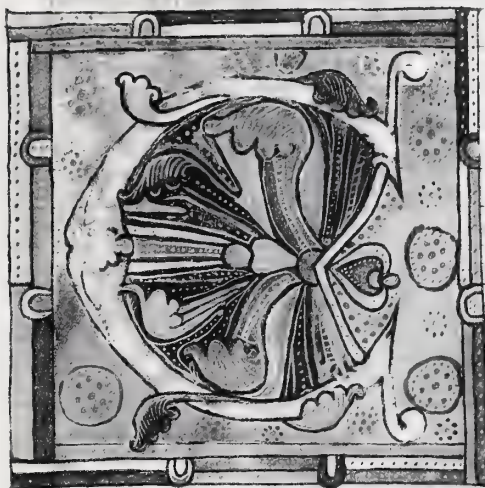
Ratione rerū infinuans s̄ptura dñi ē caturē m̄ciū
 q̄ t̄poris. atq̄ om̄i uisibiliū l̄ inuisibiliū catura
 rū m̄p̄m̄ordio sui ostendit dicens. In p̄ncipio catur d̄
 celū. n t̄ram. Hīs r̄m̄ ubis moyses sp̄i dī afflat̄ in uno
 p̄ncipio a dō caturē mundū factū refert. elidens erroz q̄
 runda plura sine p̄ncipio fuisse p̄ncipia op̄mantū.

lato namq̄ tā m̄cia estimauit dñi. f. n̄ exemplar.
 n materia. n ipsa m̄cata in p̄ncipio. n dñi q̄ artifex
 n̄ caturē. reator enī ē q̄ de nichilo. Aliq̄ facit. n̄ care
 p̄pe ē de nichilo aliq̄ facit. facit ū non in de nichilo aliq̄
 op̄ari ē etia de mat̄ia. Unde. ubi ut anḡs d̄r aliq̄ facit.
 s̄ n̄ care. Locatq̄ factor siue artifex. s̄ n̄ care. Hoc enī
 nom̄ soli dō p̄pe aḡruit. q̄d nichilo q̄dā. n de aliq̄ ali
 q̄ facit. p̄pe est ḡ catur. n op̄ifex. n factor. s̄ cationis no
 m̄s p̄pe retinuit. Alia ū nomina. n caturis ḡmunica
 uit. In s̄ptura tñ sepe catur accipit tanq̄ factor. n̄ care
 sic facit sine distinctione significationis.

seruam̄ sciendū ē

H̄ uba. f. facit care. aḡ. n huiūm̄ alia de dō n̄ pos
 seduci sed ea rōnem q̄ dñi de caturis. Quippe cū dñs
 eū aliq̄ facit non aliq̄m̄ i op̄ando motū illi intelligim̄
 in ē. l̄ aliq̄m̄ in laborando passionē. sic nob̄ solet accide
 s̄ ē sempiternē uoluntatis nouū aliq̄m̄ significat̄ ef
 fectū. n. et̄na ē uoluntate aliq̄ nouū exiit. Cū ḡ d̄r
 aliq̄ facit. tale ē. ac si dicat̄ iuxta ē uoluntate. l̄ p̄ ē uo
 luntate aliq̄ nouū attingit. l̄ ē. ut in ip̄o nichil nouū
 contingat. s̄ nouū aliq̄ sic in ē. et̄na uoluntate fu

gelu. istancia.



Vest:

plexi

tudo:

Vt: aut

on

sit ds si

huius

ret in adoptione filiorum dei. Tempus autem plenitudinis. dicit tempus quod ab aduentu saluatoris exordium super sit. hoc est tempus miserendi. ianuis benignitatis. in qua gratia et veritas per in christum facta est. Gratia. quia per carnem de implet quod in lege precebat. Veritas. quia per aduentum exhibet atque perficit humane redemptionis sponsio facta ab antiquis. Filius missio. est ipsa incarnatio. Eodem missus est quia in forma hominis mundo visibilis apparuit de quo sufficienter super dictum est. Quare filius carne assumptus.



ingentium est adnotandum. quare filius non per se ipse sed per carnem. Soluti namque filii hominum assumpti. Quod utique quousque ordine atque alto de sapientia fecit opus.

filio. ut de quo sapientia sua mundum edidit sed illud. omnia sapientia fecit. de in eadem quod in celis se. in quod in terris restitueret. Hec est mulier euangelica. quod accendit lucem nam. in dragmina decima quod perita fuerat reperit. sapientia. si de patris quod testis humane infirmitatis lumine sue diuinitatis accendit. perditioque hominem reparant. regis nomine et imagine insignitur. Ideo et filius missus est. in per quod peruenit mitti debebat quod ab alio quod non de a nullo. Filius autem apud patrem est per se a nullo est alio. Ut enim ait augustinus in. de. in hoc de quo sit. Sic ergo per genuit filium genuit est. ita conuenit per missus filius missus est. Ab illo enim quod uenientem mittit de uerbo. cui est uerbo. Ab illo mittit. de quo natus est. mittit. quod genuit est. Patet uero quod missus a nullo. Ideoque per missus non est. ne si mittitur ab alio et putaret. Missus est ergo primo filius. quia a solo patre est. Deinde et ipse sanctus quia a patre est. et filio. Sed filius solus incarnatus missus est non ipse. sed sic nec per. Quod ideo factum est. ut quod erat in diuinitate dei filius. in humanitate fieret homo.

minis filius. Non per se ipse sed carne induit. ne alius in diuinitate esset filius. Alius in humanitate. ne ideo esset per et filius si de per de homine nasceretur. in in ecclesiastica dogmatibus. Non per carne assumptum. neque ipse. sed si in tempore. ut quod erat in diuinitate dei filius. ipse fieret in homine homo filius. ne filius nomen ad alium transferret quod non esset in diuinitate filius. Dei ergo filius homo factus est filius natus sed uitate natus ex deo dei filius. sed uitate natus dei uerbo ex homine hominis filius. ut uitas gentis in adoptione. in appellacione. si in utroque naturate filii nomen nascendo haberet. nec uerum de. uerum homo. unum filium. Non ergo duos christos. neque duos filios. sed deum et hominem unum filium ostendit. quoniam per et unigenitum dicimus manentem in duobus subiectis. Sic enim natus uitalis in suis naturis neque in mixtis. sic timotheam uolunt si societate unius. Ecce huius quod filius non per se ipse. sed carne assumptum. ut per se ipse.

Si uero querit utrum per uel ipse. sed incarnari potuerit uel in in possit. sane respondit per. et potuisse olim. et posse nunc carne sumere. et hominem sita parte quoniam spiritum sanctum. Sic enim filius homo factus est. ita per se ipse. sed potuit. et potest.

Sed forte aliquid dicunt cum in diuisa sunt opera trinitatis. si filius carne assumptum. ut per et ipse. sed quod si filius carne assumptum. nec hoc fecit per et ipse. sed non quod facit filius. facit per et ipse. sed. At omnia sunt per et filius et amborum ipse parte et concorditer operantur. Ad quod dicitur quod nichil operatur filius sine patre et spiritu sancto. si una est hominum in operatio in diuisa et in diuisa. et in filius non per et ipse. sed carne assumptum. Ipse enim cum carnis assumptione et uitas operata est. sic augustinus dicit in. de fide ad petrum. Reconciliati sumus per solum filium sed carne. si non soli filio si dicatur. Trinitas enim nos sibi reconciliauit. per hoc quod solus uerbo carne ipsa trinitas fecit. Trinitas ergo carnis assumptione fecit si uerbo non patet et spiritu sancto. Si enim per sibi et filius sibi. et per filio. et filius per carnis assumptio ne operatur est. operatio iam non eadem est operatio utriusque si diuisa. Sed sic inseparabilis. et in diuisa est unitas substantie tum. ut ait augustinus in. de. et. ita et operatio. non tamen eandem trinitatem nata de uirgine crucifixam. et sepultam. et catholici testamur docuerunt. si tamen in filium nec eandem trinitatem in ipse columbe descendisse super iherusalem. si tamen spiritum sanctum nec eandem dixisse de celo. Quod filius non dicitur si tamen patris uoce fuisse ad filium factum. quoniam per et filius et ipse. sed sic inseparabiles sunt. ita et inseparabiliter operantur hoc. in mea fides est quoniam hoc est catholica fides. licet ergo solus filius carne assumptum. ipsam tamen incarnationem cum

electis letabitur enim iustus cum uiderit uindictam.
 hec de pedibus sedentis super solium excelsum. quos
 seraphim duabz alis uelabant scriptori. et si non audi-
 tori commemorasse sufficit. quia facie exorsus seden-
 tis per media. ad pedes usque illa dux peruenit.

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FOL. 142



FOL. 40 v



FOL. 72 v

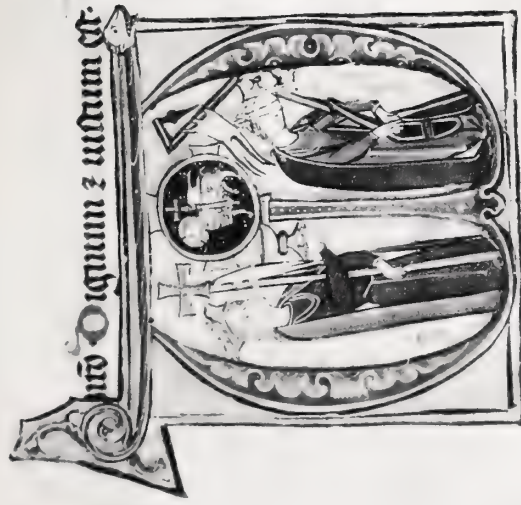


FOL. 128 v





... in Completum scriptum est ...
 ... in Completum scriptum est ... 80

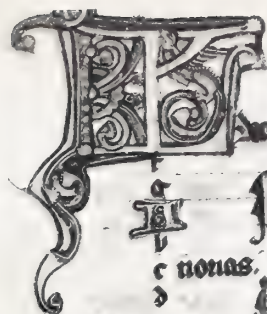


Quid dignum et iustum est

ere dignum et iustum est
equum et salutare. Post
semper et ubique gratias age
re. domine sancte pater om
nipotentis eternus deus. per ipsum
dominum nostrum. per quem
maiestatem tuam laudat
angeli. adorant dominati
ones. tremunt potestates.

Oceli celorum quod virtutes
hinc beata seraphim. sexa
exultatione conglebant.
Cum quibus et nias uoces
ut admittat uideas deprecemur
supplic confessione
dicentes. Sanctus sanctus
sacros dominus deus saluator. pie
in sunt celi et terra gloria
tua. osanna in excelsis. Be
nedictus qui uenit in no
mine domini. osanna in ex
celsis.





November.
sancti eligi epi.
A sancti benedicti albis.
I nonas.
S oct. sancti andree
conceptio sancte marie
I idus.
S sancte lucie virg.
nicholai epi. et mcz.
I kal.
S sancti thome apli.
I lxxviii.
S iustitias domini
stephani martyris.
sorum innocencium
I lxxv.
S silvestri pape.



uir qui non abiit in consilio impii et in malis peccatorum non stetit: et in cathedra pestilentie non sedit.

FOLS. 56 AND 57



in corde suo: non est deus.

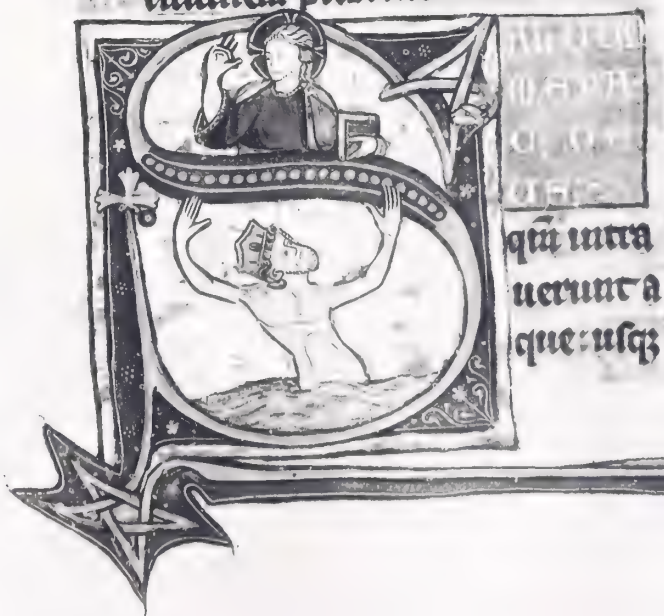
Corrupti sunt et abominabiles facti sunt: in iniquitatibus non est qui faciat bonum.

Deus de celo perspexit super filios hominum: ut uideat si est intelli-

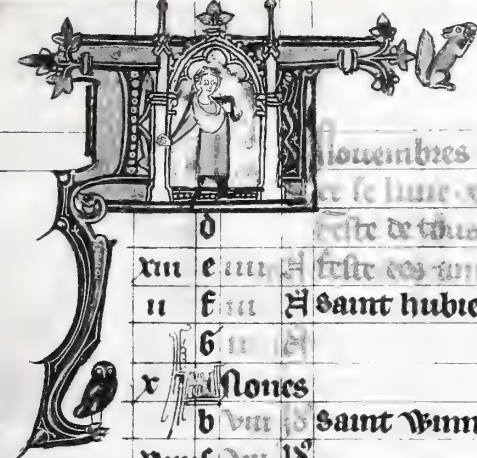
Pallite deo qui ascendit super celum ad orientem.

Ecce dabit uoci sue uocem uirtutis: dabit gloriam deo super israel magnificientia eius et uirtus eius in uerbis.

Mirabilis deus in sanctis suis: deus israel ipse dabit uirtutem et fortitudinem plebi sue: benedixit deus.



quam intra uerunt a que: usque

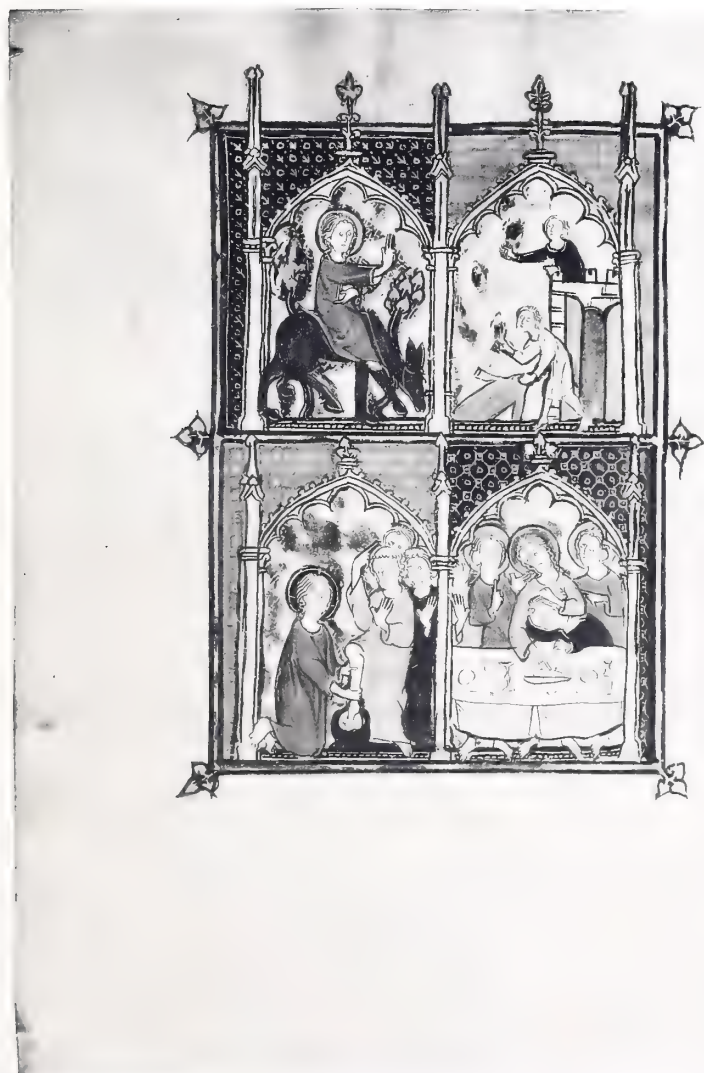
		Nouembres a .xx. ior.	
		et le lune .viii.	
	d	Feste de tous saints.	
xiii	e	iiii	Feste des ames.
ii	f	iii	Saint hubiert.
	g	ii	
x	a	i	Nonnes
	b	viii	Saint Vinnoc.
xviii	c	vii	
vii	d	vi	
	e	v	Saint renoul.
xv	f	iiii	Saint martin pape.
iiii	g	iii	Saint martin uelq.
	a	ii	
xii	b	i	Saint baiste.
i	c		
	d		

FOL. 14 v

ix	e		Saint auguem.
	f		Od. saint martin.
xvii	g		Sainte ysabel.
vi	a		
	b		
xiiii	c		
iii	d		Sainte ceale.
	e		
xi	f		Saint grisogone.
	g		Sainte katherine.
xix	a		
viii	b		Saint marime.
	c		
xvi	d		Vigile.
v	e		Saint androu.



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FOL. 17 v



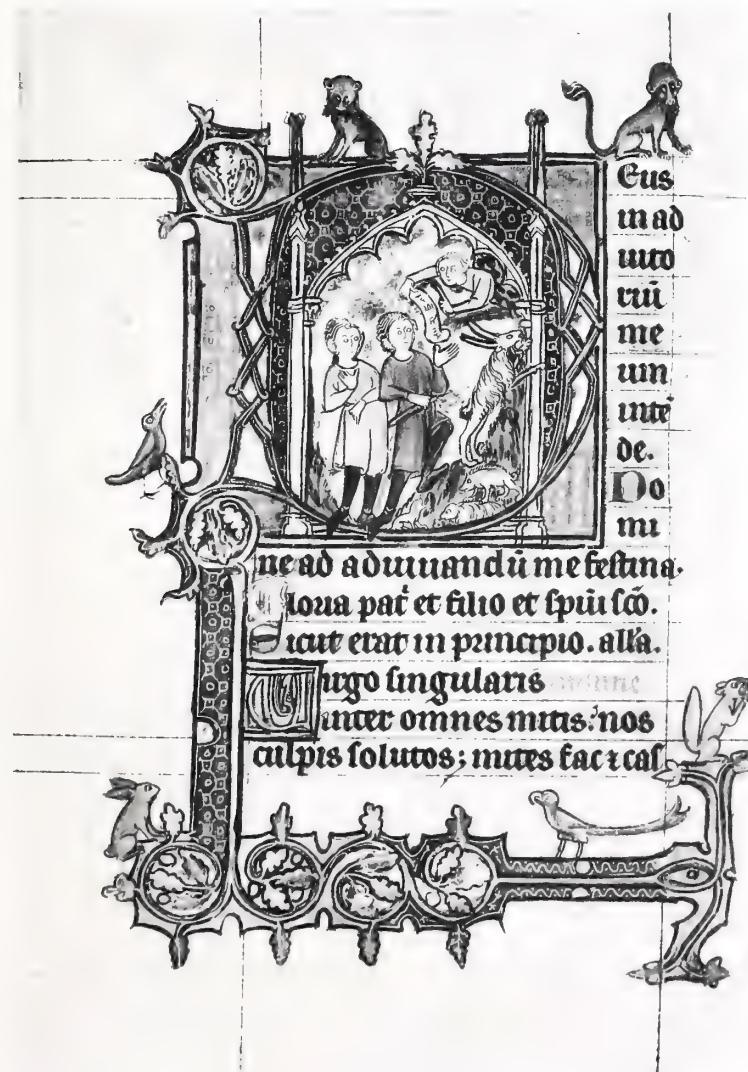
FOL. 18 v



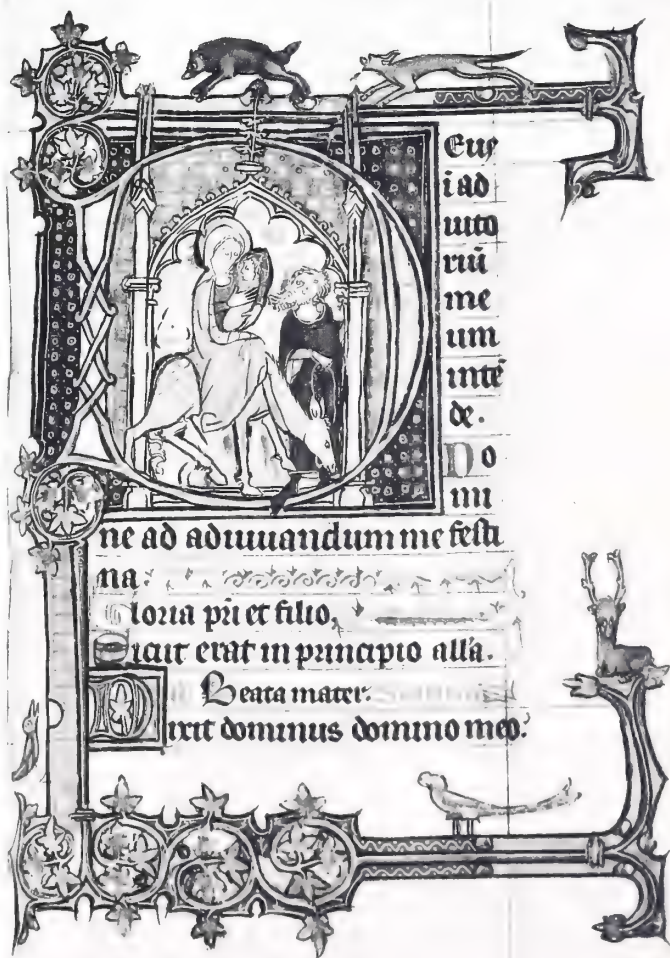
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FOL. 302 v



FOL. 314 v



FOL. 318





lune. xxix.

S. Remi eueq.

S. ligier miz.

S. vi a

O v

O iii a

E iii

F u s

Sante for

G a s

S. anast pape.

Viii i

S. Lemetre miz.

S. vi v

Saut deus.

C vi v

S. Cereon miz.

O v

E iii i

F iii

G u v

S. kalixt pape.

S. vii

S. xvi kt

Viteues. S. deus.

C xvi

O x

Saut i

E xiii kt

F xii

S. Capite miz.

G xi

xi mille iurges

S. x

S. anellon eueq.

C ix

S. Seurin eueq.

O viii

S. anagloire eueq.

E viii

S. Coepin miz.

C viii

O vi

vigile

F v kt

S. Symon S. Jude.

G iiii

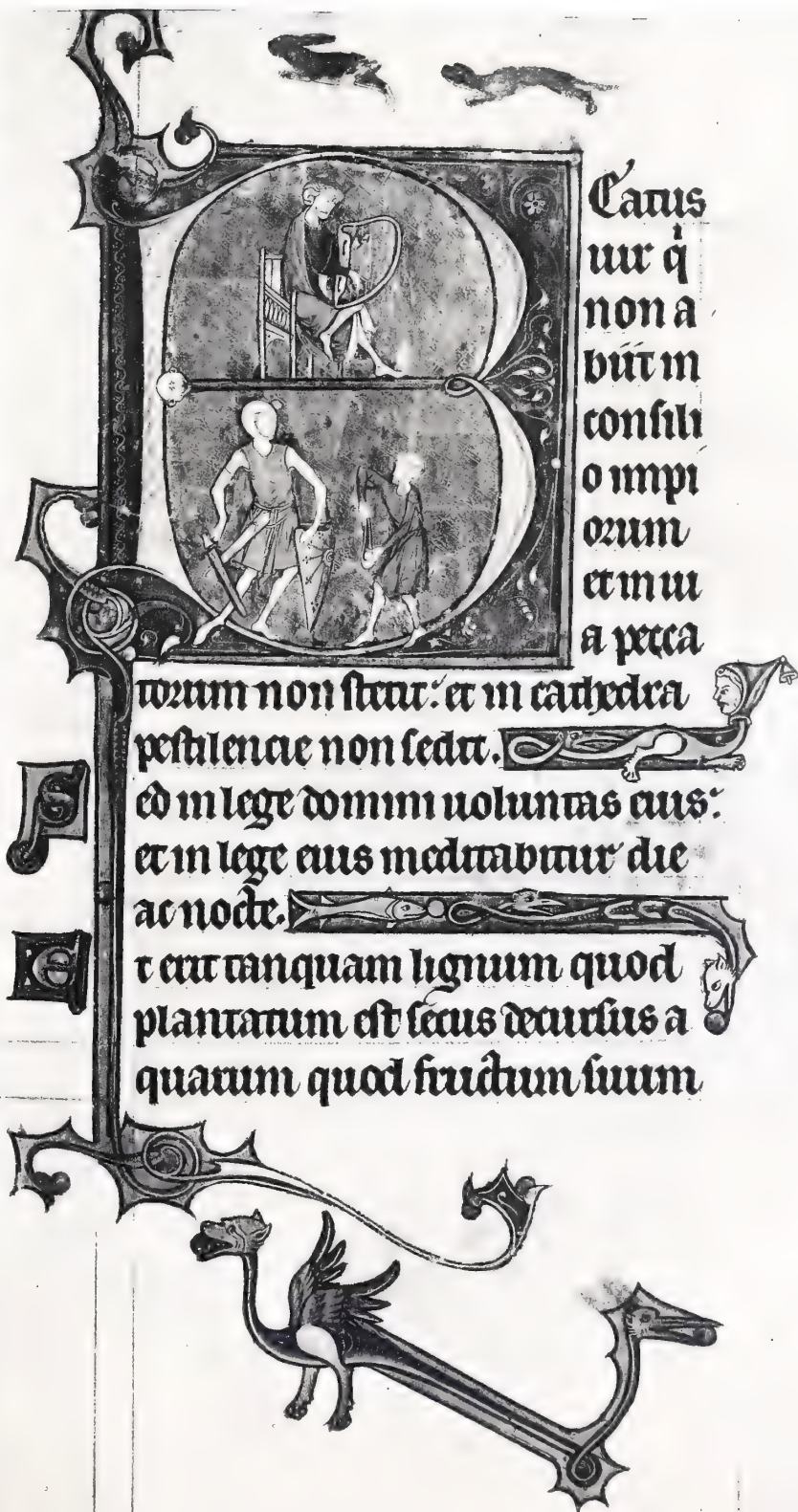
S. iii

S. Lucan miz.

C ii kt

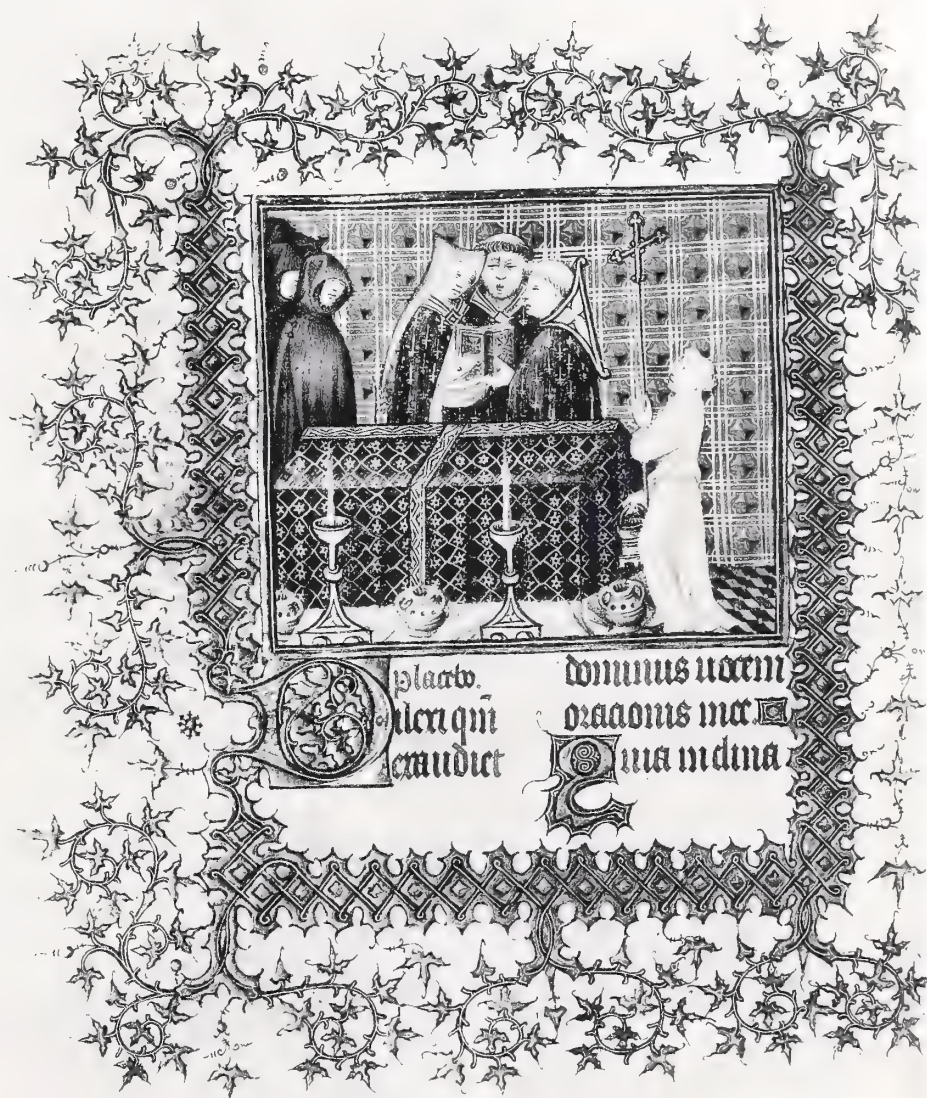
S. Ouentin.













Omnis
ne longe
facias au

xilium tuum a me ad de
fensionem meam aspice
lucra me de ore lions et a



Fol. 36 v



Fol. 53 v



Fol. 58



Fol. 72

In nomine domini magis orto
brachia secundum usum ut le
gendum consuetudinem romane
cum. In primo sabbato de abben
in. stoufueras. Capitulum.

ties.

500

THE

100

1991

1103

1918

1991

gar: nunc autem propior
est nostra salus quam cū
credidimus. R. Deo grātia

Et sic respondetur in fine capituli
capitulum totius anni. p. m. s.

Conditor: alme sy-
derum eterna li-
beratorum xpi
sic redemptor: omnium er-
audi preces supplicium.

Eui condolens interit
mortis pœur seculum sal
uasti mundum languidi
denans itis remedum

Ergo mundus est
ut ipse sit a se ipso
suis nonnullis...

maius clausula

Eritus forti potenter ar
mi currebant omnia cele
stia terrestria fatentur in
tu subdita.

Tunc aperiuntur signi
ficantur under seculi consi
derantur in tempore totius a
liis rebus.

Sans honore natus gl
ria deo patri et filio sancto
dum paradiso inferior
regula Amen. Ps. 139. m.

Ad magnificam. Ant.

... ..

ORATIO **P**rota quibusdam

Comune portuaria
nam et uenit

ab innumerabilibus peccatis. et
posteriorum ventibus. et in

non protegente capite. Et ab
ante saluati. Qui uiuis.

Ab isto die usque ad octavam

nam pender non fit soun d'et no.



oldomunt in domino.

Ad uelutis.

Ad uelutis. Cum

et autem et psalmus suus.

Stephanus autem.

Stephanus uidit celos apertos.

Et uidit et introiit beatus ho-

mo in celum. Ad. Et autem.

Explicauit Stephanum un-

amozati et fecerunt plantam

magnum super eum. Oio ut s.

Oio sancto iohanne.

Et est iohes qui supra per-

tus domini in cetera retribuit bea-

tus apostolus qui reuelata sunt

secreta celestia. uelutis.

Et aliter honorandus est beatus

iohannes. Responsorium.

Qui supra petrus domini

in cetera retribuit. Orationem.

Ecce quam tuam

quesimus do-

mine benignus.

Illustra ut beati iohannes

apostoli tui et euangeliste

illuminata domini addo-

na perueniat sempiterna.

per dominum. pro nat. do.

Ecce ipse natus.

Et totum fecit dominus.

Salutare s.

Donat quiesimus.

In festo sancti iohannis

apostoli et euangeliste.

Regem apostolorum

dominum. uenit adoramus.

Uenit exultamus. In sym-

ni. antiphona notumales. cum

his plis et uelutis dicit de

communi apostolorum.



Secundum post-

neronem per-

secutionem ia-

norum: dominus exer-

ant. Inuis temporebus

beatis iohannes apostolus

et euangelista apud ur-

tem episcopum a proconsu-

le compictus: animo

uelutur ut edictum impi-

ale ut negaret ipsum: et

inapunt festiuitates sanctorum
panni cunctum. Insa satum
num martiris. *Oratio.*



Deus qui nos
brati satum
ni martiris cu

condis natalicio pfui:
eius nos tribue meritis
adiuuant. *Psalmus.*

*lectiones leguntur de pas
sione eius. Ictio prima.*

Bonae natalis
sancti satum
num marti
ris et senis et siliuui dra
com: sub marimano.
A quo primo inter alios
senos dei dampnati sunt
ad fodiendam harrnam
ad faciendas terrinas die de
natas. Quorum unum
siliuuium presentatum
sibi: cum interrogasset ille

marimianus quis uera
retur: respondit. Ego pec
cator siliuuius: senus
senorum domum nri ihu
xpi. Cui cum post talia di
diceret marimianus. aut
sacifica deo lentali aut
carnes meas igni cremabo
respondit. Et ego quidem
semper lux optavi: nec ip
tamen si meritis fuero:
ut coronam desideratam
adipiam. *Ictio secunda.*

Raditis igit
laudatio pre
fetto missus
est in custodiam: decem
et septem diebus. Inde exi
tus est ab appromano co
mentanense aspectibus
laudat: et subito lux de
celo facta est: et uox cum
luge audita est. Venite
bndicti pns mei primi
te regnum: quod nobis
paratum est a constancia
one mundi. Tunc appro
manus armetis cecidit
ad pedes siliuuii dracom
dicens. Adiuu te pslm



Hier beghint die getide uand wylheit
Ine siel heuet di
 begheert inder
 nacht. Ende myn
 gheest inden bin
 nensten myns
 herten heuet woe
 ghewaect tot di.

O alre daerste ewighe wylheit. Ic
 bidde dat dyn begheerde teghenwoer
 dichheit moet uerduuen alle ireemde
 dinghen wt mynre herten. Ende dat
 dyn ghenade moet doerstorren die bi
 nanste camer myns herten ende crach
 teliken ontsteken mit dynre minen.
 Ende nu alre suetste ihesu criste so
 staet ic op totti inder dagheraet ende
 gruet di vander binnenster begheer
 ten myns herten. Ende duset dusent
 hemelscher scaren der gheene die di
 dienen die moeten di grueten van



FOL. 35 v



FOL. 95 v



FOL. 110 v



FOL. 127 v



FOL. 149 v



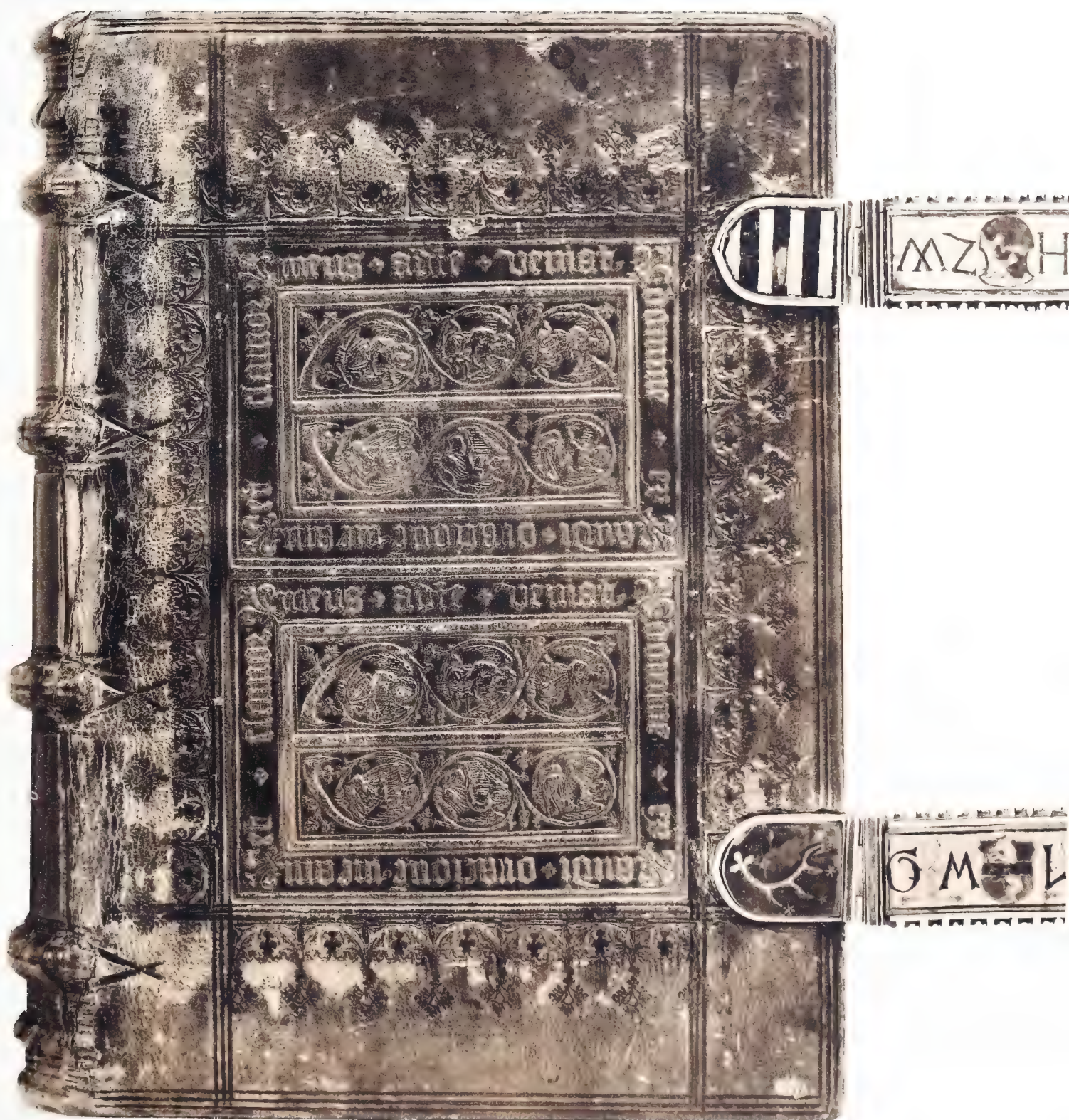
FOL. 154 v

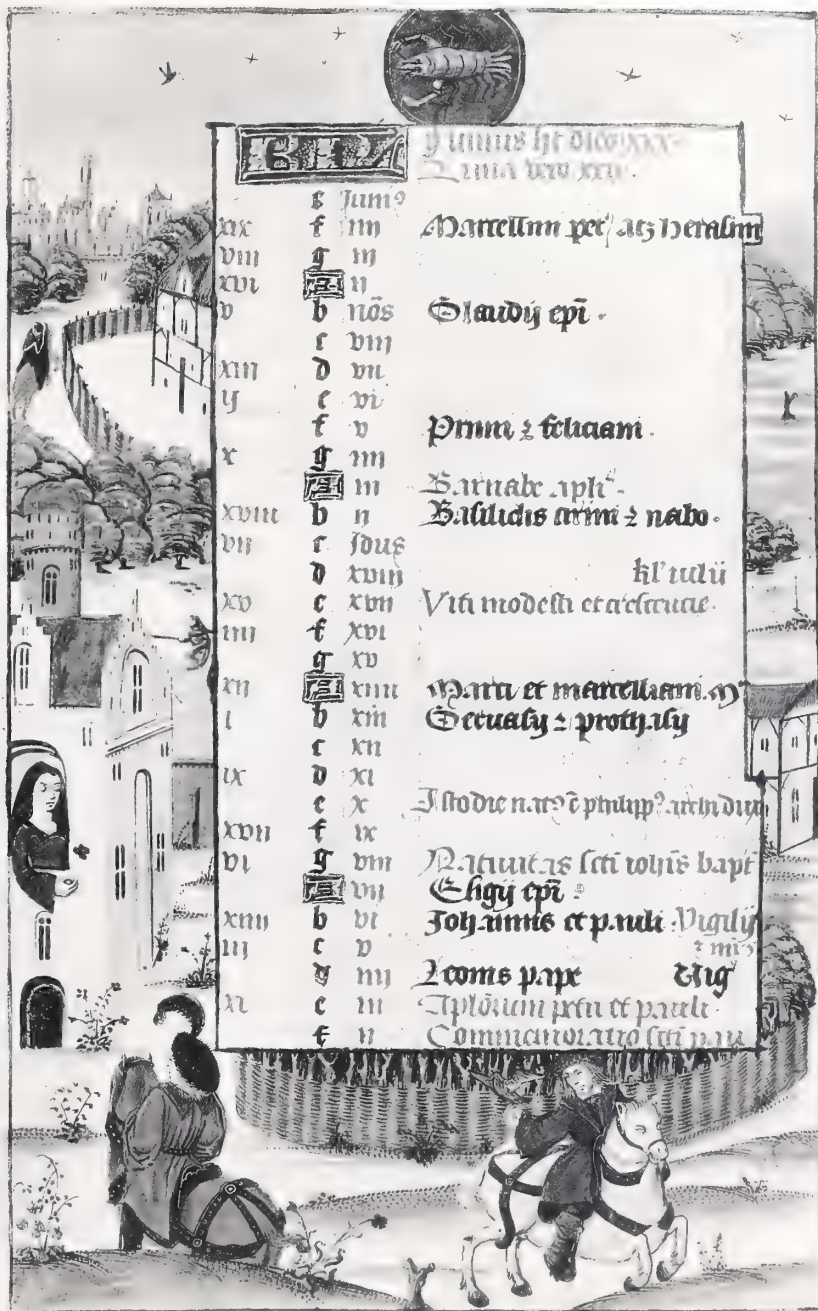


Incipiunt hore scē crucis.

Domine sabia
nica aperies.
Et os meum

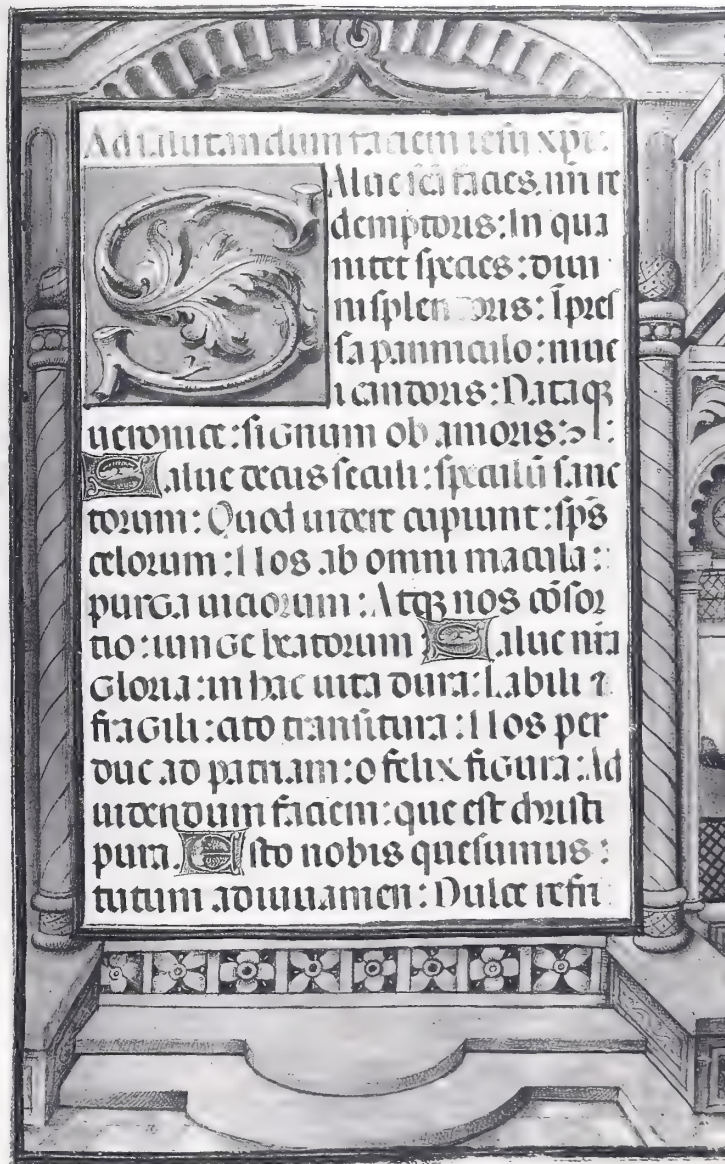


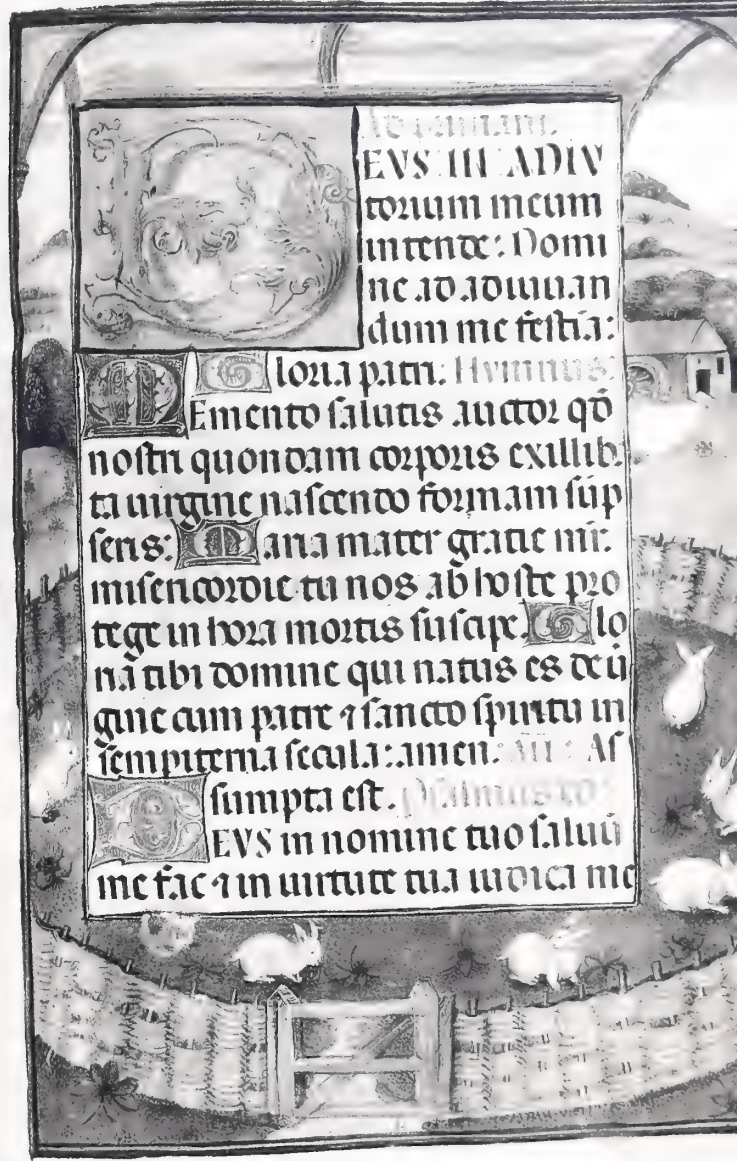






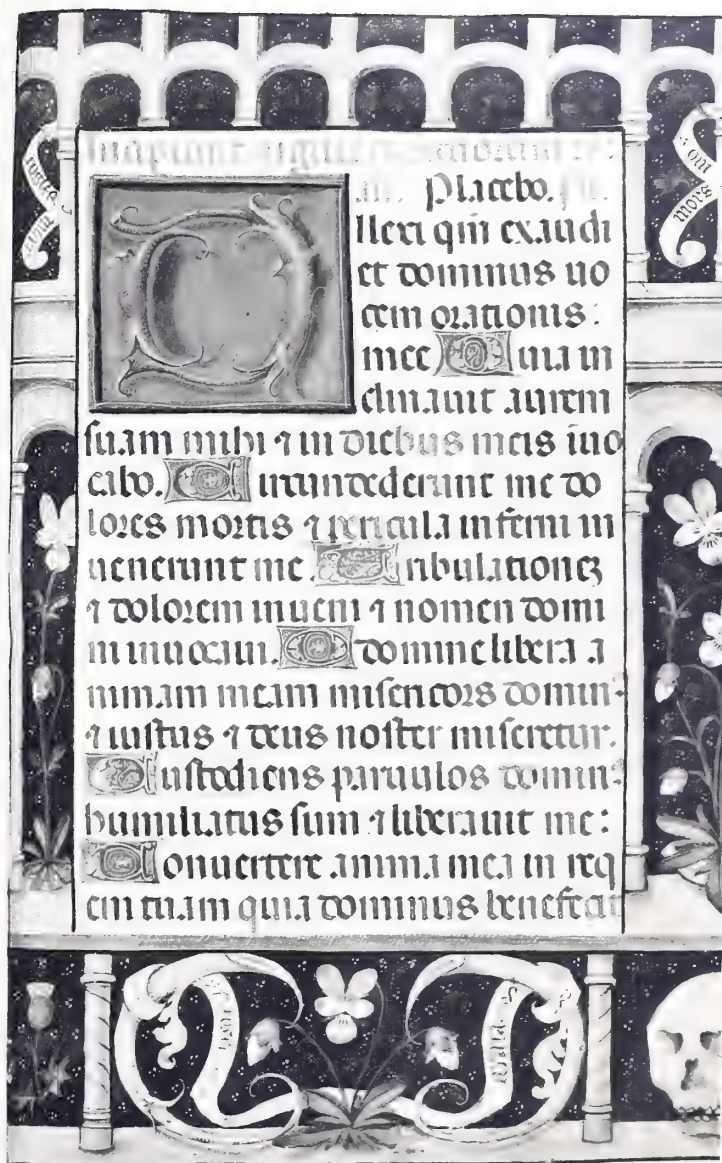




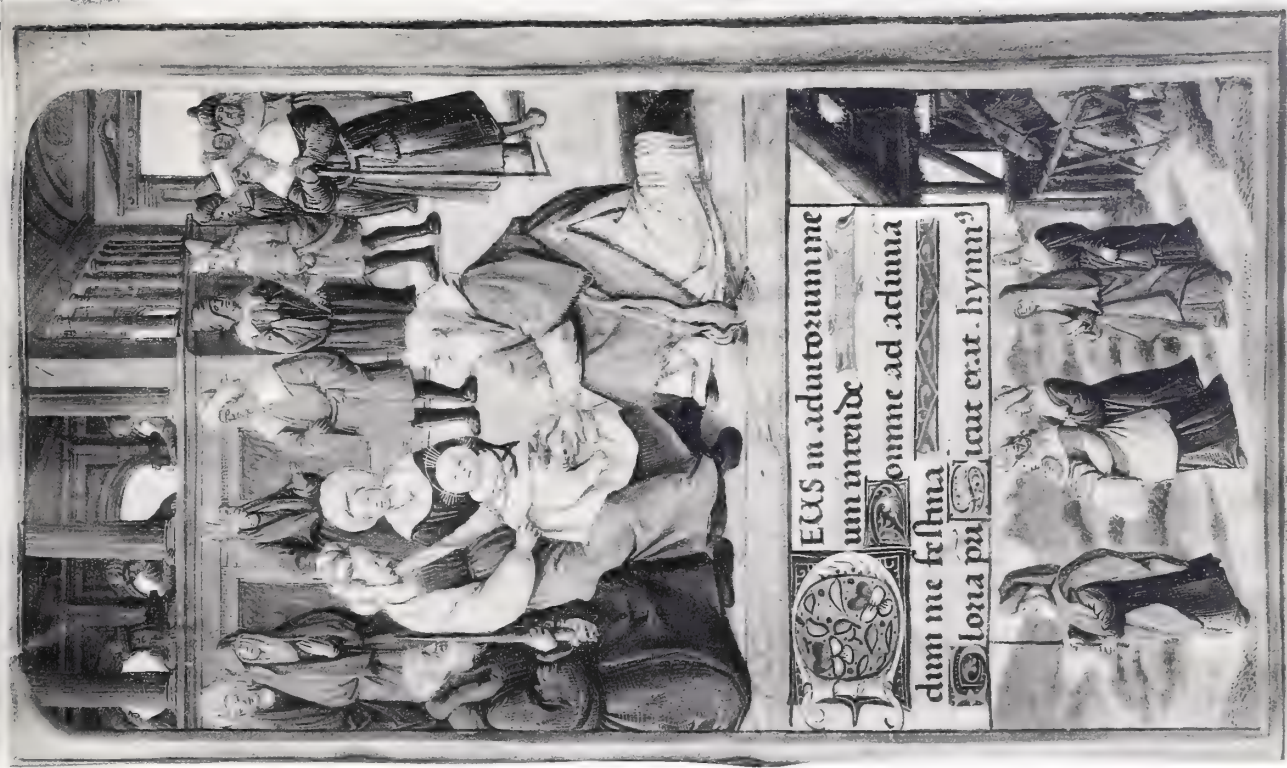


AD ADIV
EVS IN ADIV
torum meum
intende: Domi
ne ad adiuvan
dum me festina:

D Gloria patri: Hymnus:
Emento salutis auctor qd
nostri quondam corporis ex illib.
ta uirgine nascento formam sup
seris: **D**ana mater gratie mir.
misericordie tu nos ab hoste pro
tege in hora mortis suscipe. **G**lo
ria tibi domine qui natus es de u
irgine cum patre et sancto spiritu in
sempiterna secula: amen. **A**li: Al
sumpta est. **D**almus to
EVS in nomine tuo saluū
me fac et in uirtute tua iudica me



Placbo. **Q**ui exaudi
 et dominus vo-
 cem orationis.
 mee. **Q**uia in-
 clinavit aurem
 suam mihi et in diebus meis in-
 vocabo. **Q**ui intederunt me do-
 lores mortis et pericula inferni in-
 venerunt me. **T**ribulationes
 et dolorem inveni et nomen domi-
 ni in auxilium. **D**omine libera
 animam meam misericors domine
 et iustus et deus noster miseretur.
Custodiens paruulos domine
 humiliatus sum et liberauit me.
Conuertere anima mea in requi-
 em tuam quia dominus benefecit





omnis fructus ab eis non est in eis
omnis fructus ab eis non est in eis
omnis fructus ab eis non est in eis

Inquit discordantia ad omnia
humana. ac primum de iure naturali
humane constitutionis vultu.



...inquit discordantia ad omnia
humana. ac primum de iure naturali
humane constitutionis vultu.



...inquit discordantia ad omnia
humana. ac primum de iure naturali
humane constitutionis vultu.

...inquit discordantia ad omnia
humana. ac primum de iure naturali
humane constitutionis vultu.

...inquit discordantia ad omnia
humana. ac primum de iure naturali
humane constitutionis vultu.

...inquit discordantia ad omnia
humana. ac primum de iure naturali
humane constitutionis vultu.

...inquit discordantia ad omnia
humana. ac primum de iure naturali
humane constitutionis vultu.

1 inch

gnanda. q. non
b. uagari. a. d. i.
am. me. al. t. n. u.
ut. ff. de. m. u. p.
tor. lo. t. i. d. i. e. q. n.
aliud. d. i. c. t. m. t. e.
f. i. q. a. c. u. s. a. t. o. r. p.
p. o. s. i. n. t. q. n. a. l. i. u. d.
u. o. i. c. m. o. n. q. m.
l. i. b. e. l. l. o. s. p. b. e. n. f. i.
f. i. t. a. t. e. d. e. c. a. u. s. a.
p. a. m. s. u. p. e. l. e. c. t. i.

- b. p. f. e. s. s. i. m. a. a. c. e.
s. e. u. e. l. l. e. p. s. e. q. a. c. c. i.
t. i. o. n. e. s. u. b. i. t. u. m. i.
t. a. l. i. o. n. e. s. i. n. p. b. i. t.
- c. s. i. a. l. i. u. d. i. e. o. d. e.
m. o. e. s. t. p. r. e. d. e. n. s.
s. i. a. l. i. u. d. e. m. o. b. i. t.
- d. i. t. e. o. b. e. t. a. z. a. t.
n. e. t. e. l. a. p. s. o. b. i. e. n.
m. o. u. t. e. u. r. m. i. t. a.
e. t. u. m. t. p. s. l. u. l. t.
- e. i. n. d. e. b. i. m. u. s. a. f. f.
a. d. t. u. r. p. u. l. l. m. f. e. a.
t. u. s. g. u. l. t.

Quandam
modo. b.
agitur
in spoliatis sit
restituendus. s.
a. p. t. e. q. u. a. g. e. l. n.
t. u. r. m. s. p. o. l. i. a. t. i. s.
s. i. n. e. o. r. d. i. n. e. m. u. n. a. s. e. p. t. a. t. i. e. s. t. r. e. s. t. i. t. u. e. n. d. u. s. n. o. b. s. t. i. n. t. e. e. x. c. e. p. t. i. o. n. e. a. l. i. c. i.

xxx. dies utiles obsuandi fuit.



Uidetur et p. s.
appria sede deiectione
petit restitui post resti-
tutionem ducitur i. c. m.
iducias postulat tan-
de ad eius actionem
pcedit quidam no legitime ouictus et
duo ifames 7 tres religiosi accatores te-
stes de domo sua pducit 7 alios sibi in-
micos. c. s. u. a. p. u. i. n. t. i. a. r. e. u. s. a. m. m. o. s. o. i.
iudicio fertur ab uno tñ audiendus

tia. Undecimo an accusato liceat accu-
torem iactatorem utere ul' no.

Nod restitutio danda sit q.
buslibet multis auctorita-
tibus pbat. aut eni eugem.
p. p. Expoliatis ul' eiectionis oia
spoliatis ul' appris sedibus eiectionis. oia
que eis ablata fuit legibus sunt redi te-
granda. q. p. u. i. s. q. u. a. h. e. c. f. a. c. t. i. f. u. i. t. m. u. l. t. i.
c. i. m. e. e. i. s. o. b. i. a. p. o. t. t. e. f. a. b. i. a. n. u. s. p. p. d. e.
p. i. s. i. a. p. p. r. i. s. s. e. d. i. b. u. s. a. u. t. e. c. c. l. e. s. i. u. s. s. i. n. e. a. u. c. t. e. r. o. m. a. n. i. p. o. n. t. i. f. i. c. i. s. e. x. p. u. l. s. i. u. l' e. i. e. c. t. i. f. u. e. r. i. t. a. n. t. e. q. u. a. a. d. s. i. n. o. d. u. m. u. o. c. e. n. t. u. r. p. p. r. i. u. s. l. o. c. u. s. 7 s. u. a. o. f. f. a. e. l' r. e. d. i. t. e. g. r. a. d. a. s. u. n. t. n. u. l. l. a. e. i. r. o. p. m. i. t. t. i. t. a. i. a. d. t. e. p. u. s. e. o. r. b. o. a. u. l' e. c. c. e. a. t. q. r. e. s. a. b. e. m. u. l. i. a. u. t. a. q. u. i. b. u. s. a. i. q. d. e. t. i. n. e. n. t. a. u. t. a. l. i. q. d. e. i. u. l' o. b. i. a. d. e. b. e. a. t. n. e. c. q. d. q. u. a. p. o. t. e. i. s. q. u. i. l. i. b. e. t. m. a. i. o. r. u. l' m. i. n. o. r. u. o. b. i. c. e. r. e. d. i. u. i. s. u. i. s. e. c. c. l. e. s. i. u. s. u. l' i. r. e. b. u. s. u. l' p. o. t. a. t. i. b. u. s. e. a. n. t. e. n. o. t. a. d. u. e. s. t. q. r. e. s. t. i. t. u. t. i. o. i. s. s. i. n. i. a. s. o. l. a. n. o. n. s. u. f. f. i. t. m. i. s. i. p. s. e. n. t. i. a. l. i. e. o. i. a. i. u. d. i. c. i. a. s. o. f. f. i. t. o. r. e. s. t. i. t. u. a. m. e. n. t. e. i. e. c. t. u. s. u. l' s. p. o. l. i. a. t. u. s. 7 n. a. t.

FOL. 97



Uidetur et p. s.
de elapsu canis im-
p. t. u. r. a. l. a. u. c. o. d. u. o. m. o. n. a. c. h. i. m. u. s. s. u. b. d. i. a. c. o. n. i. t. u. o. l. e. n. t. e. a. d. u. e. r. s. u. s. i. p. m. t. e. s. t. i. m. o. n. i. u. f. e. r. i. t. a. m. e. t. r. o. p. o. l. i. t. a. n. e. s. u. o. s. i. n. t. i. t. s. e. p. g. r. a. u. a. n. i. i. p. a. n. e. n. t. i. a. t. i. c. e. c. a. c. t. r. e. s. e. x. t. e. s. s. i. b. u. s. d. i. f. i. u. n. t. s. u. e. p. r. i. u. s. i. c. e. d. e. c. e. p. a. s. u. e. c. a. n. o. n. i. c. a. e. x. a. m. i. a. t. i. o. n. e. r. e. p. b. a. t. i. e. x. p. o. l. i. a. t. i. t. i. e. p. e. q. c. i. m. e. e. i. u. s. n. o. t. o. r. u. i. e. i. a. t. H. i. e. p. r. i. m. u. z. q. r. a. n. u. n. t. i. a. f. e. l. i. s. i. n. d. i. t. a. m. u. s. o. r. d. o. s. i. t. r. e. q. u. i. r. e. d. u. s. S. e. c. u. n. d. o. i. n. s. p. o. l. i. a. t. u. s. a. b.

Uidetur et p. s.
a. u. c. t. e. m. t. e. s. t. a. t. u. r. a. u. g. 7 e. i. s. d. e. n. u. e. r. b. i. t. e. m. e. g. g. d. e. e. o. d. e. m. e. c. c. e. p. t. i. o. n. e. l. i. b. e. l. l. i. c. i. s. t. a. t. i. s. t. u. s. o. f. f. i. c. i. u. m. i. n. c. i. u. d. e. r. t. e. n. t. e. s. i. n. e. o. i. p. o. r. t. e. c. t. i. a. l. i. s. i. c. e. r. i. p. t. o. s. i. n. t. i. c. i. n. o. n. e. f. e. r. i. t. a. s. i. n. t. e. r. s. i. m. p. l. i. o. r. e. t. e. n. t. s. o. l. u. a. t. i. o. n. e. o. f. f. e. s. s. i. o. p. u. d. i. c. t. i. l. i. b. u. s. p. i. a. t. u. r. o. n. o. s. i. t. e. o. f. f. e. s. s. i. s. s. i. m. m. o. r. e. m. s. p. o. l. i. q. n. l. o. c. u. m. s. e. d. e. m. e. f. i. g. a. n. o. r. t. a. s. e. f. f. e. m. e. t. a. c. a. t. e. n. u. s. i. u. s. s. i. t. e. t. a. r. s. i. c. l. i. a. e. t. h. o. s. t. i. m. e. a. c. l. a. l. i. t. n. e. c. n. e. g. e. t. f. f. e. m. t. r. o. n. i. s. a. c. t. o. i. b. u. s. o. f. f. e. s. s. i. f. m. o. r. e. c. c. l. i. b. a. l. i. t. r. o. g. a. t. m. e. l. i. s. l. a. q. l. n. e. c. t. i. u. s. g. l. u. s. u. e. r. e. p. u. g. n. e. t. p. i. e. s. i. m. m. e. s. p. a. x. x. u. q. n. s. o. l. e. r. q. u. i. d. e. c. e. m. m. o. t. u. s. a. m. a. n. n. i. m. e. p. r. i. m. a. c. c. e. n. t. a. s. a. c. u. t. q. u. i. s. t. e. n. e. m. u. m. s. l. a. i. r. e. m. e. r. e. a. t.

FOL. 114 V



FOL. 141 v



FOL. 168 v



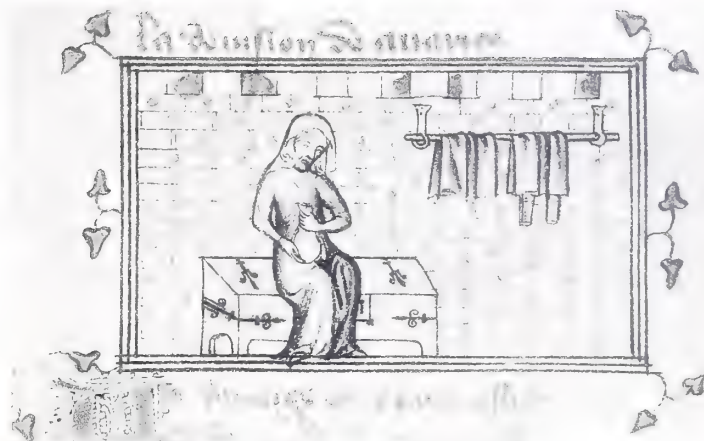
FOL. 171



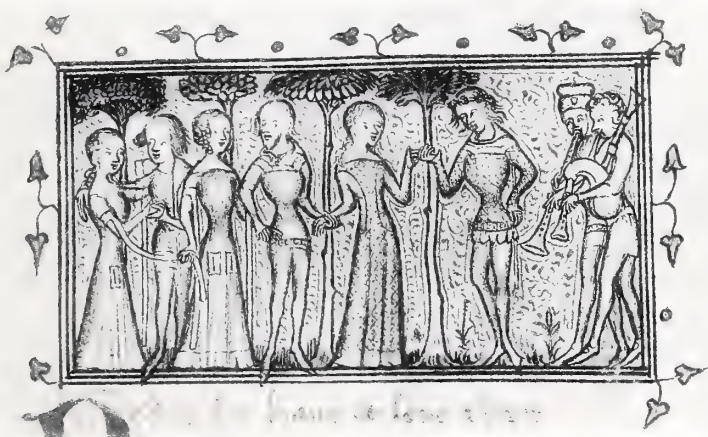
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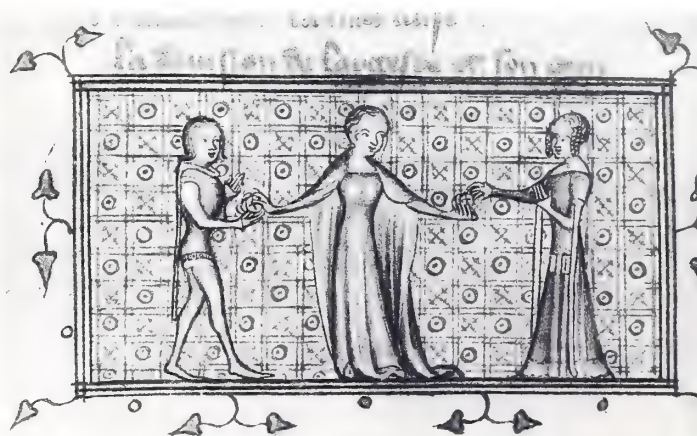
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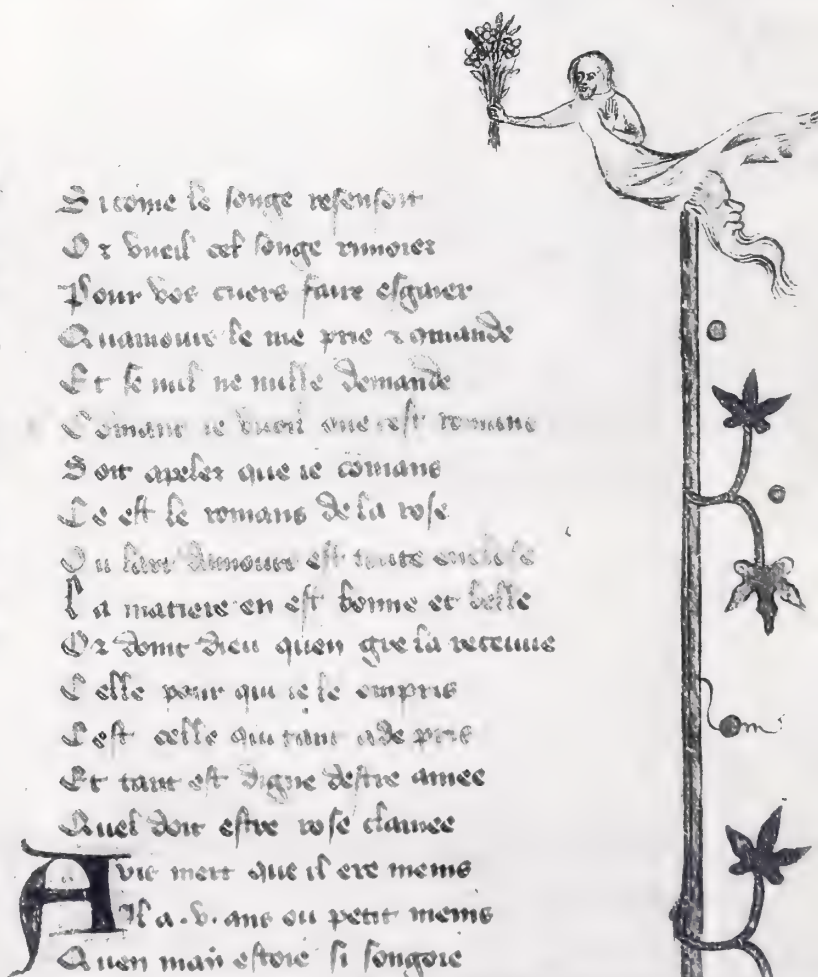
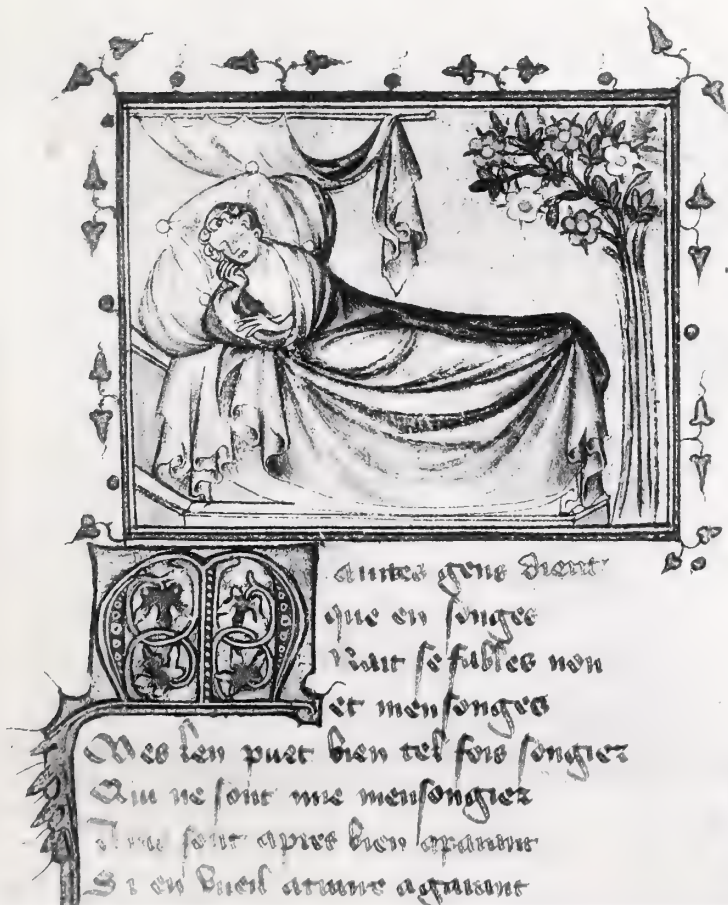
FOL. 4



FOL. 8 v

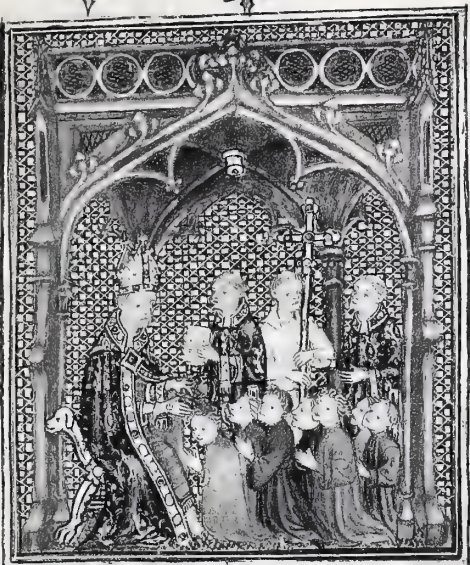


FOL. 10 v



FOL. 3





Pontificalis or-
dinis liber in-
cipit. ad ultimum
tamen doctri-
nam nonnulla
inseruntur i eo q̄ rite valent &
per sacerdotes simplices expedi-
re. De sacramentis. autē bap-
tismi penitentie. eucharistie.
et extreme unctionis. & matri-
monii. sicut in quibusdam
fit pontificalibus. hic nō agi-
tur. tum quia de illis in
nostris constitutionibus sy-
nodalibus diximus. tum q̄
illa cūlibet competunt sacer-
doti. **S**ane liber iste tres

continet partes. **I**n prima
de personarum benedictionibus.
ordinationibus. et consecra-
tionibus. agitur. videlicet.

De crismadis i fivite pueris.
De generali prohibitione
que fit. ante collationem omnium
ordinum.

De psalmista faciendo.
De clerico faciendo.
De litta tondenda.
De septem ecclesiasticis ordi-
nibus. videlicet.

De ordinatione hostiarum.
De ordinatione lectoris.
De ordinatione exorciste.
De ordinatione acoliti.
De sacris ordinibus.
De ordinatione subdiaconi.
De ordinatione diaconi.
De ordinatione presbyteri.
De ordinatione episcopi.

Missa in anniversario die
ordinationis episcopi.
Quid romanus ad roma-
num pontificem ordinandū.
De monacho vel alio reli-

Omnipotēs sempiternē dñs.
hunc famulum tuū. R.
qui emuncti mucrone arcuū
q̄ desiderat gratiam tue bene
dictionis infundē. et cum
dextere tue uirtute fectum fac
contra cuncta. aduersaria ce
lestibus. uariū presidys: q̄
nullis ī hoc sclo tempestatib;
lletorum tueretur. p̄xi. **Inc.**

Quoniam dat illi uerillum ubi
hoc fieri mor est cuius uerilla bene
dictionem. R. infra sub b̄ndictione
armorum.

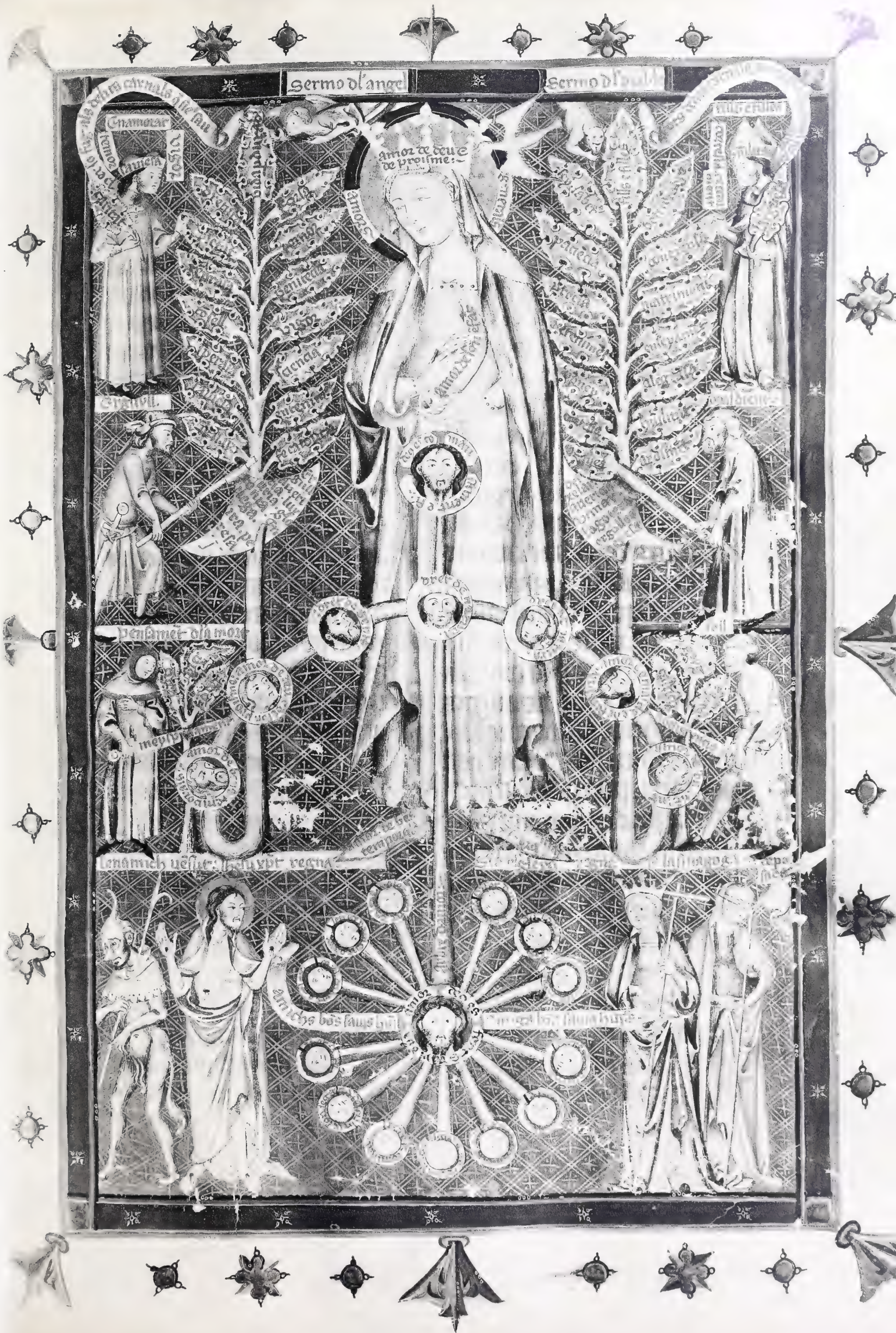


Secunda pars pontificalis
hic incipit. Et primo de
b̄ndictione et impositione p̄maui
lapidis ī eccl̄ie fundacione.

Quoniam etiam edificet.
pausquam ep̄i iudicio
locus et atriu designet

Et quod ad humana quid. ad
rectoris et ministrorū splendia suf
ficiat. qd̄q; ad eccl̄ie dotem ptineat
diffiniat. et p̄eum ul' ei' auctorita
te p̄ sacerdotem cuius in loco figat.
et lapis primarius ī fundamento
ponatur. p̄dic igitur lignea ī loco
cuius ī loco ubi delect ē. altare figat
sequit̄ uero die lapis ī eccl̄ie funda
cione ponendus. b̄ndicta delect modo
hoc. nam pontifex dñs ē paratus
amictu. alba. stola et pluuiali. al
bi coloris. mitra simplici et baculo
pastorali. absq; manipulo ī loco
ubi eccl̄ia est fundata. ad quē locū
habet processionalit̄ cū cruce lūmi
nariū. thuribulo ī ministris. et
cum vadunt dicunt. vy. psalmo
penitenciales. Cum uero ingre
di uoluerint locum amittatur

Bum exiit ia rob



historia del caymet dels angels q' deus gati

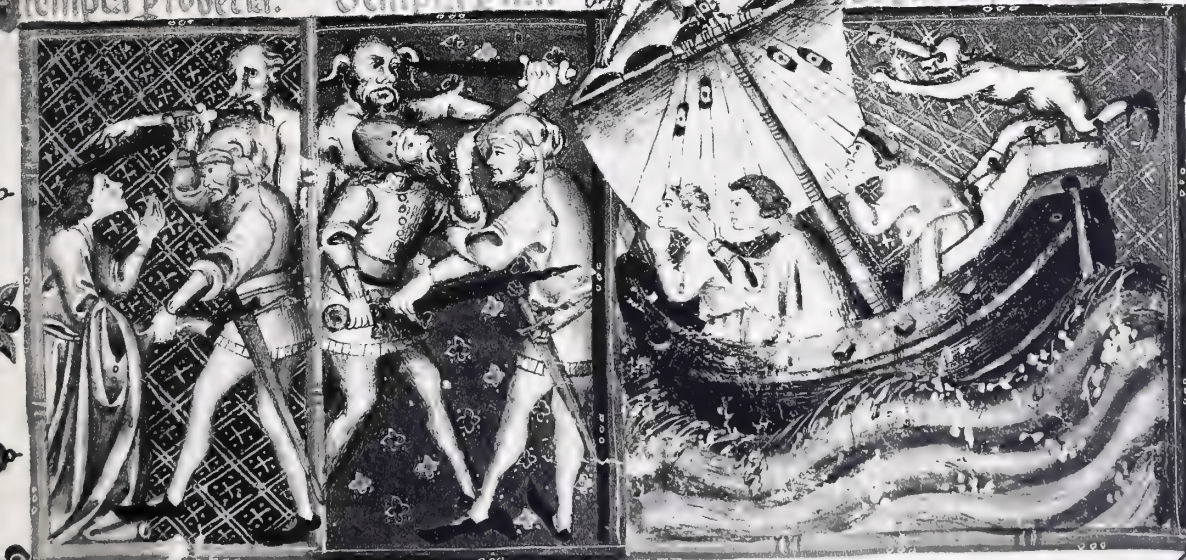
del cel ab la uguna del seu
podi



El hona d'la m' de l' diable co' rep're les gens. Lo princip d'ls diables en una los m'aires



tempta proberia. Tempta vna. Orone d'pelu y negar li ga





hues ressusata loz morts.



hus sana loz cochs e la fembra
qui cocha son uestiment.



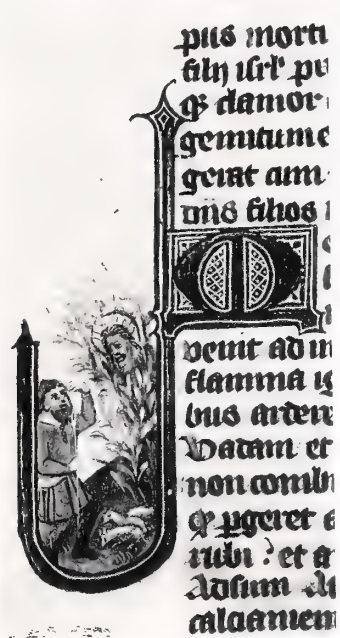
Recomptes en lauc
geli desent matheu
q. i. uegida ihu est a
naua p mar absce derebles e
uas leuar gra uet cat q la nau
fo en pill d aboar. El auors
ihu dormia e loz derebls uan
lo desptar curtosamet diēt a
ell. Scior salues e guardes de
pill. uet la nau q uol pir. E ihu
est respex aaq. O homens ab
pecha se p q ha uets ta gra p aor
Et ato st ihu mana al uet q s
acadas. E encōtinēt lo uet ces
sa e lo mal tēp. Et ota la gent
uā dir q es aōst q axi li oter la
mare lo uet. Ihus dorm e los
derebles despten lo per tal q
fassa cessar lo mal temps.



eigo eos ubi her scripta sunt & num die non po-
tuerunt: de libris hebraicis pferamus. Primum
testimonium est in osee: scdm in vsaia. Tenu in
zacharia. qm in puerbis. qm eque in vsaia.
Ad multa ignorantes apocryphi delinuntia ser-
tant: et hibeas nemas libris autenatis pferit.
Causas erroris non est meum exponere. Iudei
prudens facti dicunt esse consilio: ne prolonie
vnius dei auctor ena apud hebreos duplicem
diuinitatem deprehenderet. Ad marie idcirco fa-
cebant: quia in platonis dogma accere vicia
ant. Deniq; vniq; sacra aliquid scriptura testat
de patre et filio: et spu sco: aut alii interpretati sunt
aut omnino tacerunt. ut et regi satisfacerent
et archiani fieri n vulgarent. Et nescio qd pui
auctor. septuaginta cellulas alexandrie. menda-
cio suo erantent. quib; diuini eade scripturam
ai ardeus eiusdem ptolomei ipsius pfectes et
multo pt tempore iosephus nichil tale venile
runt: s; in vna basilica congregatos qtuille ser-
bant n prophetasse. Aliud est en uac. Aliud e
interpretum. Ibi spc ventura pdiat. hic erudias et
uerbor copia ea que intelligit fuisse. Nisi forte
putandus est tullius econoniam venophontis et
platonis pythagoram et democritum pchelyphon-
tem afflatus rethorico spu transulisse. Aut aliter
de eisdem libris p septuaginta interpretes. est per
aplos spc sco testimonio tenuit. ut qd illi tale est
hys scriptis esse menati sint. Quid igitur. Damp-
natus veteris. Minime. s; post prior scdm
in demio dmi qd possimus laboramus in inter-
pretati s; an aduati xpi et qd nesciebant dubijs
pallere suis. Nos post passionem et resurrex-
ione ei non tam prophetiam q; hystoria scribimus.
Iste en audiat alii uia nariguit. Quod melius
intelligimus: meli et pferunt. Audi igitur emide.
obsecrator aulasta. Non dampno. no replendo.
septuaginta. s; consueuer auctis illis aplos pfero.
Der istoz os vpc sonat. quos ante prophetas ut
spualia carissima positos lego. In quib; vitam
pene gradui interpretes tenent. Quid luore torqn.
Quid imperitorum animos contra me gatas. Sicut
bi tibi in amillagione videt error: interroga
hebreos: diuersari vrbis magistros conside ad
illi hnt de rpo: sui codices non habent. Aliud
est si conat se postea ab aplos usurpata testimo-
nia pbaucit: et emendatiora sunt exemplaria
latina q; greca: greca q; ebica. Peni her conat
nuotos. Nunc te pector deliden carissime. ut
quia tantu opus me subire feasti. et a geneli
exordium aperit: orationib; iuues. quo possi
eodem spu quo scripti sunt libri in latinum co-
transfere sermonem.

Unusquisque arcant deus celum et ter-
ram. Terra autem erat inanis et vacua
et tenebre erant super faciem abyssi.
et sps dei ferebatur super aquas. Dicit
q; deus fiat lux & facta est lux & uidit
deus lucem q; esset bona: et diuisit ds

lucem a tenebris. Appellauit q; lucem diem: et a
nebras noctem. factum q; est uespere et mane
dies vnus. Dicit quoz deus fiat firmamentum
in medio aquar: et diuidat aquas ab aquis.
Et fecit ds firmamentum. diuisit q; aquas que
erant sub firmamento ab hys q; erant super
firmamentum. Et factum est ita. Vocauit q; deus fir-
mamentum celum. Et factum est uespere et mane dies
secundus. Dicit u ds Congregentur aque que sub ce-
lo sunt in loca vni: et appareat arida factum q; est
ita. Et vocauit aridam terram. Aggregaones q;
aquar appellauit maria. Et uidit ds q; esset bo-
num. Et ait. Germinet terra herba viuent et
facientem sem: et lignum poniferum faciens
fructu iuxta genus suu: cui semet in semetipso
sit super terram. Et factum est ita. Et protulit terra her-
bam viuentem et afferentem sem iuxta genus
suum: lignum q; faciens fructu: et habens vniq;
sementem scdm spem suam. Et vidit ds q; esset bo-
num. factum q; est uespere et mane: dies tertius.
Dicit au deus fiant luminaria in firmamen-
to celi: et diuidant diem ac noctem: et sint in
signa et tempora: et dies: et annos: et luceant
in firmamento celi: et illuminent terram. Et fac-
tum est ita. fecit q; deus duo magna luminaria
luminare maius vt preest diei: et luminare
minus ut preest nocti. Et stellis. Et posuit ea
ds in firmamento celi: vt luceant super terram et
pessent diei ac nocti: et diuiderent lucem a tene-
bris. Et vidit deus q; esset bonum. Et factum est
vespere et mane: dies quartus. Dicit ena deus
Adducat aque reptile anime viuentis et uola-
tile super terram: sub firmamento celi. Creaui
ds ecce grandia: et omnem animam viuentem aq;
motabilem qm ponerent aque in spes suas:
et omne uolatile scdm genus suu. Et vidit ds
q; esset bonum: benedixit q; eis dicens. Crescite
et multiplicamini et replete aqs maris: aues
q; multiplicentur super terram. Et factum est
vespere et mane: dies quintus. Dicit quoz deus
Adducat terra animam viuentem in genere suo: in
inima et reptalia: et bestias terre scdm spes suas
factum q; ita. Et fecit ds bestias terre iuxta spes
suas: et iumenta et omne reptile terre in genere
suo. Et vidit deus q; esset bonum. Et ait. faciamus
hominem ad ymaginem et similitudinem nostram: et p-
sit piscibus maris et uolantibus celi: et bestijs
vniuersis q; sit q; reptili qd mouetur in terra.
Et creauit ds hominem ad ymaginem suam ad yma-
guem di creauit illum. Masculinum et feminam creauit
eos. Benedixit q; illis ds. et ait. Crescite et multi-
plicamini et replete terram et subiacet eam et do-
minamini piscibus maris: et uolantibus celi: et vni-
uersis animantibus que mouentur super terram. Dicit q;
ds. Ecce dedi vobis omnem herbam afferentem semet
super terram: et vniuersa ligna que hnt in semet-
ipsis sementem generis sui: vt sint uobis in escam
et cunctis animalibus: sit eis: volui celi: et vni-
uersis que mouentur in terra et in quib; est anima
viuens. vt habeant ad vescendum. Et factum



FOL. 17 v



FOL. 59 v



FOL. 71 v



FOL. 107 v



FOL. 154 v



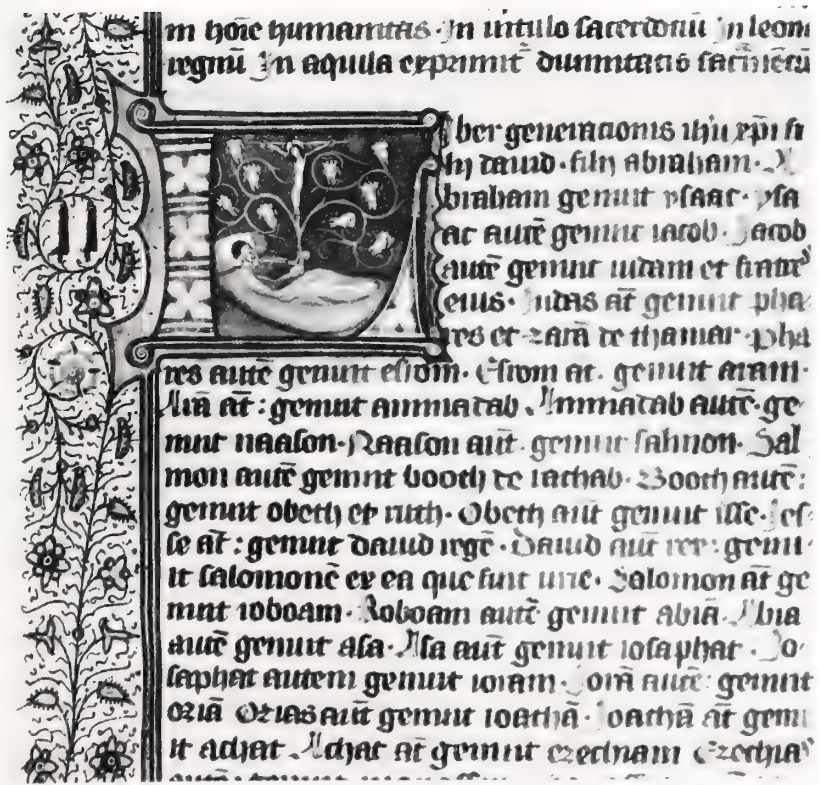
FOL. 258 v



FOL. 282 v



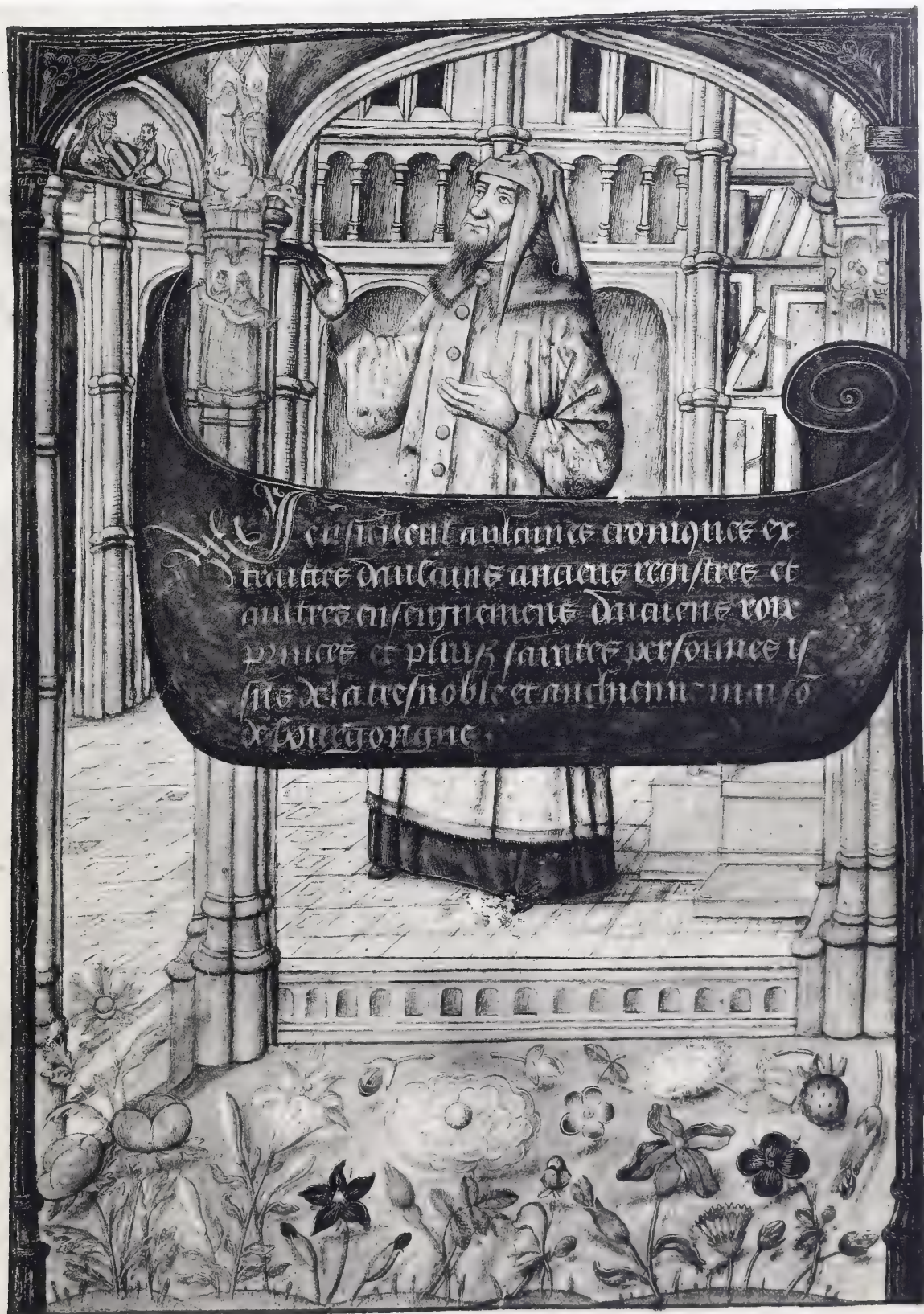
FOL. 286 v



FOL. 201

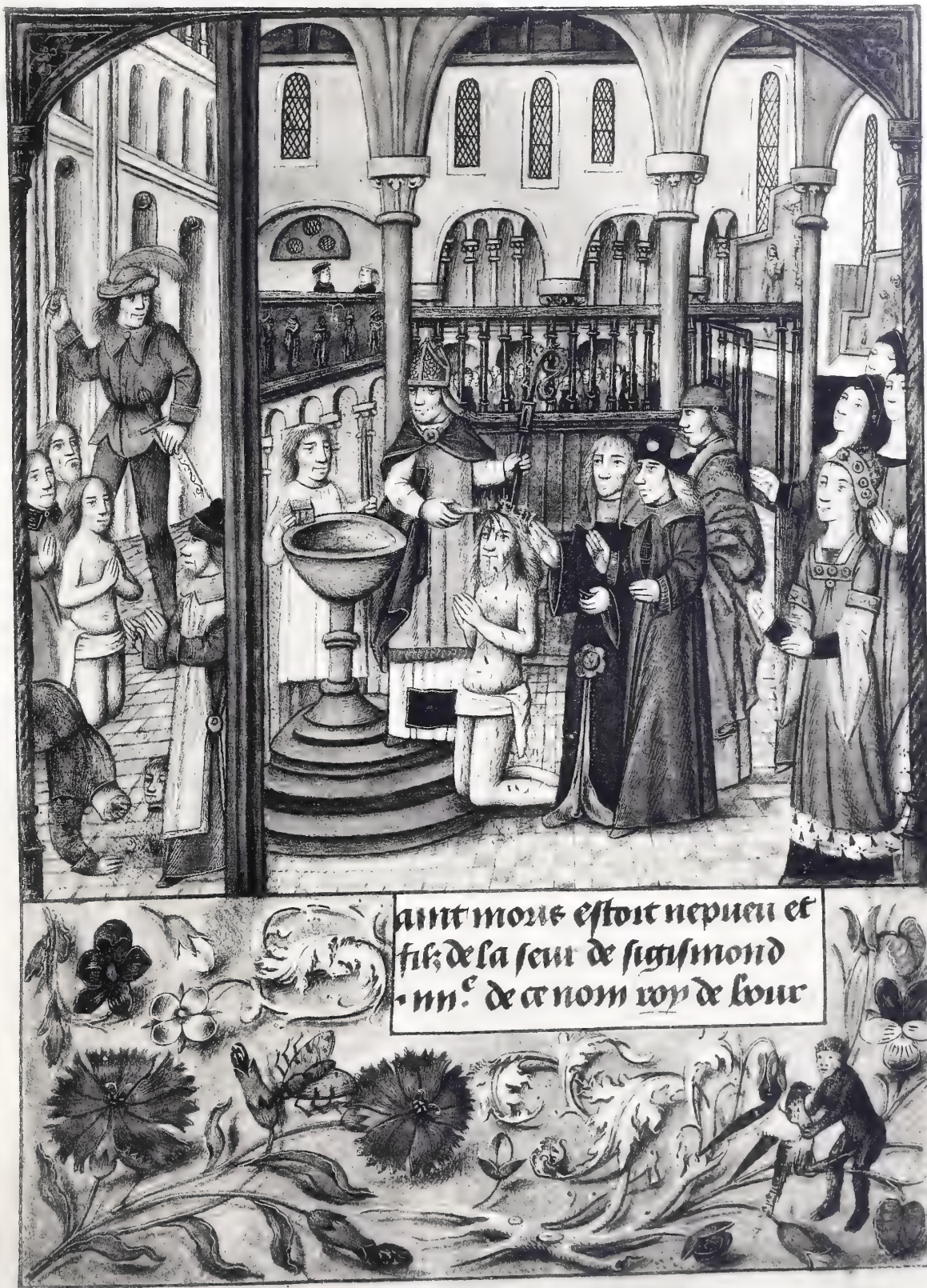


FOL. 322 v











Hier y roy de bourgongne de
 confist en bataille lothure
 roy de france .ii.^e de ce nom








saint bernard chapelain de la
 vierge marie descendy de l'annu
 son des rois de bourgogne et







 ederich qui depuis fut empereur
 et estoit frere du d'roy loissome
 non obstant sa ionesse recouvra tout se

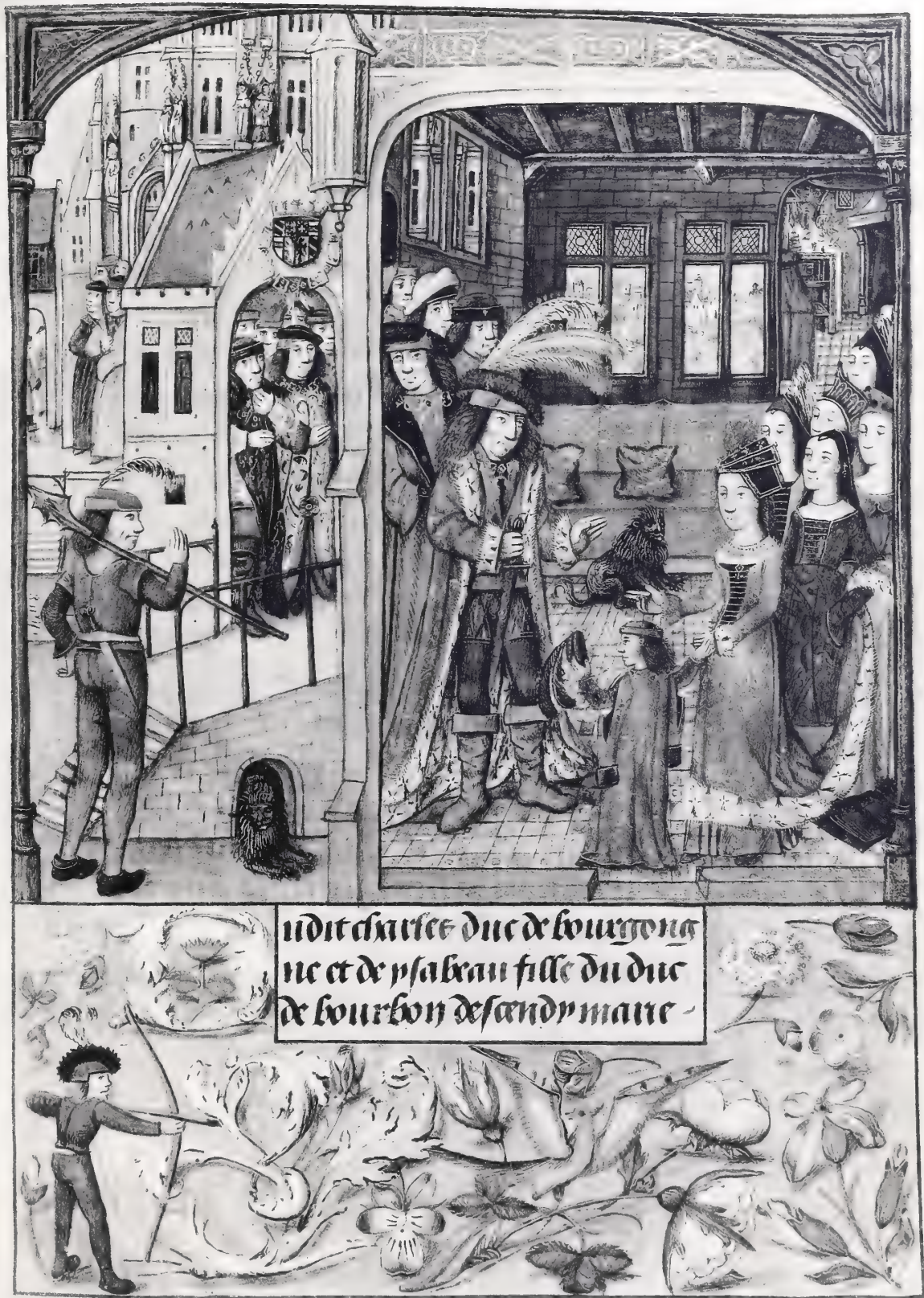





 udit iehan descendy feu de nes
 noble memiore et tir syrien
 prince le son duc phelippe duc de four







O thea selon
grece peut
estre entedue
pour sagece de femme
Et comme les anaens
encore lunnere de for
rouassent plu sieurs
heux sous laquelle
lor soient passees les
plus haulte seigneuri
es qui ou monde aient
este come le Royaume
d'assire de perse les
gregois les troiens
alixandre les romains
et mains autres et
mesme tant les
plus grans philoso
phies comme dieu
neust encore ouverte
la porte de samsencor
de aprie nous desfrans
par la grace de dieu en
luminez de l'air for
pour ramener amoralite
et les opprimons des an
aens et sur ce maneres
beilles allegories peuet
estre faictes et comme
recue eussent coustume
de toutes choses d'ores
q'aultre le commun coue
des choses essent progre
tue d'aucune grace plu
sieurs dames sages q'
furent en leurs temps



commence l'esprit que d'he
deesse amora à hector de troie
il estoit en l'age de v. ans

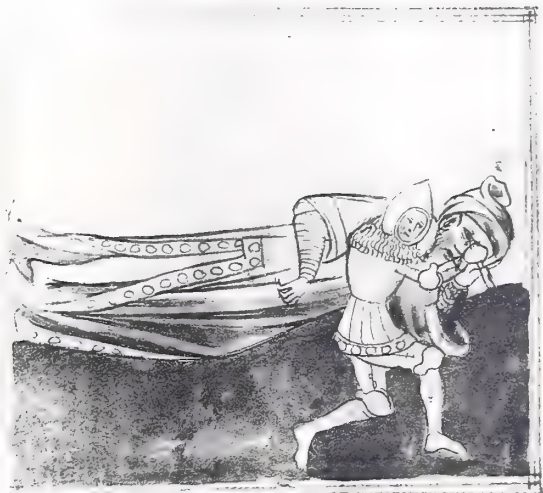
O thea deesse de prudence
Qui adresse les bons cuers en baillan
Ator hector noble prince et pui
Qui en armes es ades florissans
Et de mays le dieu de bataille
Qui les fait d'armes liure et taille
Et de mmeue la deesse
Poussant qui d'armes est maistresse
Successeur des nobles troiens
Hon de troie et des cytoiens
E alitacion deuant mise
Avec brape amour sans fanteise
Et com se fore de fiant
Ton grant preu que se hors querant
Et quaugmentee et perseruee
Sout et en tout temps obseruee
Ta haultance et haulte proesse
Ades et ta prime forme
par mon esprit amonnestee
Te bue. f. d'ue et emortee

appellerent deesses et
fut brape chose selon
l'estoue q'ou temps q'
troie lagrant floriss
en sa haulte renommee
bne moult sages dame
othea appelee cōsider
la belle femme de hec
tor de troie q'ia floriss
sout en vertuz q'pouoit
estre de mon fiancee des
graces est en lui ou
temps auemo lui euora
plusieurs dons biaux
et notables Et mesme
met le bel destrier qu'on
appelloit gallatee qui
not peil ou monde. Et
pōce q'toutes graces
mondaines q'len dor
auoir furet en hector
pouos d'ue moral'ent
q'illes prmi plame
tenit othea qui ceste es
prit lui manda par
othea nous predions
la vertu de prudence et
sagesse dont il mesmes
fut auoier. Et come
les m. vertus rai d'm
les soient necessaires
alonne poisse nous
en paier en supnat
Et ceste pme auons
donne nom et pns ma
niere de parler auoier



Ameures de toutes fortes
 Pour toy armer bon et fortes
 Te liuerra assez ta mere
 Minerve qui ne cest amere

FOL. 8



Ale forces ne lone ne proliue
 Ator gartier de la malice
 O lires qui loeil au geant
 Enbla tout fust il eliev borant

FOL. 11



Texte

Naires pas si chier ta plaufance
 Que trop mettes en grant balace
 Tabie que tu dors amev
 Le hanter en perri en mer

FOL. 22 v

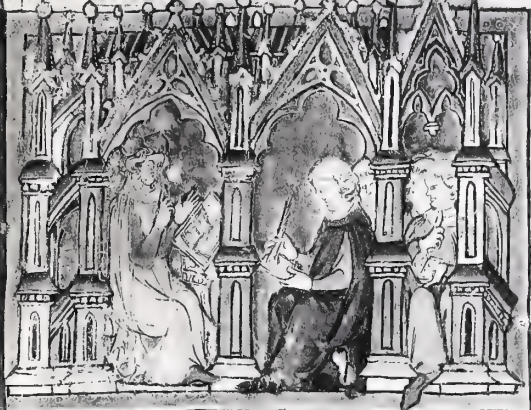
Texte



Quanto ritez tar escriptes
 Si ne soient de toy descriptes
 Car augustus de femme a prist
 Qui desir aoure le reprist

FOL. 51 v

dis autours li liures qui
a parais trestous qui par
ne moult de maniere de



Ces liures est apie
les tresors. Car si
comme li sirez ki
viut en petit lieu
a masser choses de
grandes fines vaillances. non pas
pour son delit seulement. mais p
a coustir son pour. et assseurer son
estat. en guerre et en pais. il met
les plus chieres choses et les plus
precieus iours selonc sa bone en
tension. Tout autresi est li cours
de cest liure si comme pilers de sa
piense. Si comme celui q'est estis
de tous les membres de philosophi
e en vne soume briefment. Et la
premiere partie de cest tresor si est
aussi comme deniers contans por
despendre tous iours es choses be
soingnables. Cest a dire dou cou
mencement dou siecle. et del an
ciennete des vielles estoires. et del es
tablissement del monde. et de la na
ture de toutes choses en somme. et
che a pertient a la premiere scien
se de philosophie. Cest a theorique
selonc ce que li liures parole chi a

pues. et si comme sans deniers na
uroit nule moyenete entre les oe
ures des gens qui adrechait l'un
contre les autres. autresi ne puer
hom saoir des autres choses plain
nement se il ne set ceste premiere p
tie dou liure

La seconde partie qui est estraitte
des uisages et des uertus est de
pierres precieuses qui donnent a ho
me delir en viertu. Cest a dire q's
choses on doit faire. et quelles non.
et moustrer la raison pour qoi. et
ce a pertient a la seconde partie et a
le terche de philosophie. Cest a par
ratike et a logike. La terche partie
dou tresor est de fin or. Cest a dire
que ele enseigne homme selonc la
doctrine de retorike. comment li si
res doit gouuener les gens q' sous
lui sont. briefment selonc les
us contaliens. et tout ce a pertient
a la seconde partie de philosophie. ce
est a paratike. Car si comme li or
sormonte toutes manieres de me
taus. autresi est la sentence de bien
parler et de gouuerner gens plus
noble que nul art dou monde. Et
pour ce que li tresors qui est ne doit
estre baillies ne donnees se a home
non qui est souffissans a si haute
rikete. le baillera i a toi biaux a
mis. Car tu en es digne selonc
mon iugement. et si ne di mie he
al liures soit estrais de mo pour
sens ne de ma menue sciens. mes
il est aussi come vne bresche de
muel quelle de diuerses flours. q's
chies liures est compiles seulement
de merueilleus dis des autours



cur et amenda tant que nostre
sires les liut quant il manda le
deluue enterre por la destrucci
on al gens qui ne faisoient se
mal non. et lors defina li pñuier
eages qui dura. mil. cc. lxx. ans.
selonc ce que li escripture le tes
moingne.



De qui fu li nomia
descendans des adam
le premier homme.
vesqui. vij. c. ans.
quant il fu enleage
de. v. cens ans engendra il. iij. fils.
sem. cam. japhet. et quant il or
vescu. vi. cens ans fist il l'arche
le coumant de nostre signor. Et
dedens cele arche garandi il lor
a mesme. Et toute cele oïgnie
de gens et de bestes et de toutes au
tres animaux que dex vaut. qñt
li deluues uint lor toutes terrie
nes choses. et saies que cele arche
ot de long. cc. cours. et de largete.
et de largete en ot ele. j. et si en ot
xxx. de haut. et plut en ue del ciel
.xl. iours et .xl. nuis. et dura. c.
et. l. iors ains ale gmenchast
a des coultre. et quant li deluues

fu trespasres et la terre fu descoultre
si que cestuns animaux poit a
ler la ou il uoloit. lors coumenca
li secons eages dou siecle. et noe en
gendra un autre fil qui ot a nom
ionitus. qñt la terre datainne de
ioust le flum deustate en orant.
et fu li premiers hom qui trouua
l'astronomie. et qui ordena la srien
se dou cours der estoies. oia de
lui setaist qñ li mestres ke plus
nendra en ceste partie. et dist qñ
quant li deluues fu trespasres li. iij.
premier fil noe de partirent leur
terre et le deuilerent en. iij. ptier.
En tel maniere que sem li ains
nes fils noe tñt toute aise legat.
et cam tñt toute aafrike. et ia
pher tñt toute eroupe.

Sem engendra. v. fius. assuran.
din. arram. arpharat. elam.
aram ot. iij. fius. ulus. gesar. et
mesade. arpharat le daerain fil
sem. delui nasqui salamen. de sa
lamen nasqui eber. de eber nas
quirent. y. fils. felec. et ihetan.
de ihetan nasquirent. xij. fius.
elmaday. faleph. samoeth. ia
reth. aduram. ysac. dedam. etal.
abimelech. saboasir. et villa. et
lobal. de phaleph. de phala sen
sire le fil eber nasqui reus. De
reus nasqui seroch. et de seroch.
nasqui nacor. de nacor nasqui
thareth. et de tharet nasquirent
abraham et aram et nacor. et
de aram nasqui loth. Cil escapa
desoldome et de gomore. par la
volente de dieu.

balim.

Zacarías vaut autant a dire
cōme memoire de dieu. et fu p
fetes et victoies. et fist ionade le p
tre q'auoit en son non bancas. ki
fu lapides dou peuple ple couman
tement douwi de inde. en costé lau
tel dou temple. mais li autre p
uoir e len seuelient en iherusa
lem.

Achabeus vaut autant a
dire comme nobles em
triumphe. et furent .v. m. a

nestor d' q' le res est.

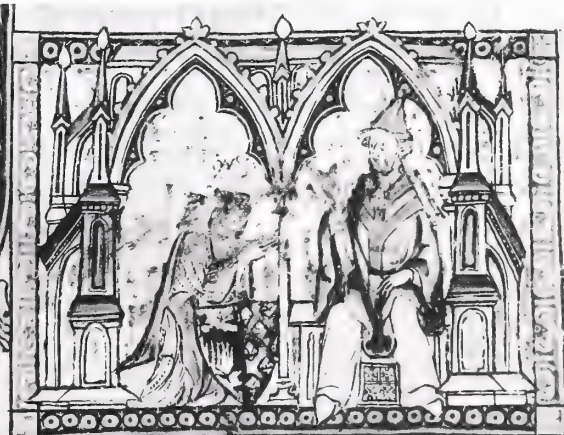


pres ce que li contes a
dit la uelle loi q' cou
mence lors q' ihuans

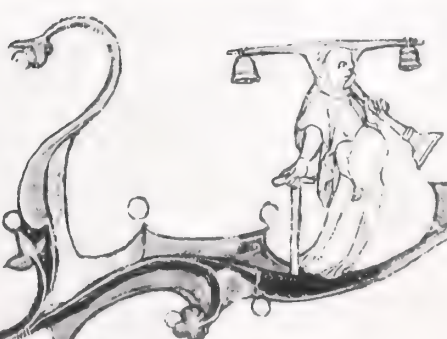
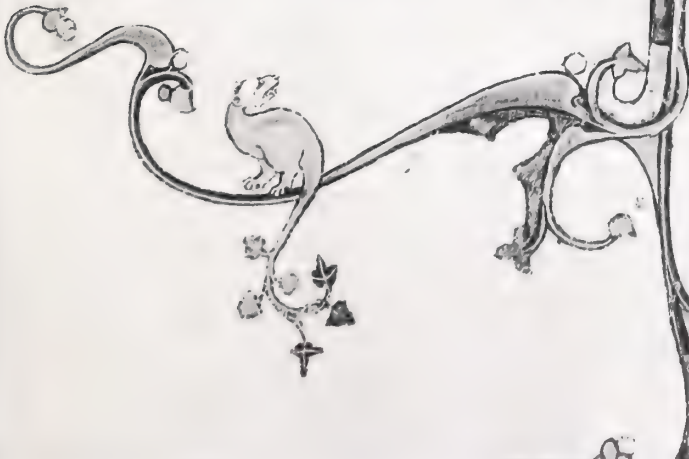


FOL. 18

la grece grignoi q' telosies son pere
nauoit onques fait en sa vie. tant
que adrians li apostoles pria a
helin. fil pepin qui lors estoit rois
de france tant kul uir en ytaillie. et
venq' la chite de paue ou li rois
manoit. et pult disdier et sa fem
me et son fil si lor fist iurer la feau
te de sainte eglise. puis lenuoia e
puls on entrance. mais al gisse fur
al rois disdier sen sui pmer en cōs
tant noble. et puis fist mour de
grece. et qnt. hz ot toute lombardie
conquise et toute la terre de
ytaillie. et soumise a loi et a l'adre
eglise. il ala a roume a grant tri



In ceste maniere que li
contes deuise a deuant
vint la dignites del
empire de roume as
francois. et li romaen n'en orent



droit a iuune dont il estoit signatours. et sa gent vinrent par terre et passerent lombardie et les autres pais. et vinrent la ou li lez atendoit et auoec lui senalerent enpuille. et se combati rent a main froi et a don ost. et ja soit ce que la bataille fust gñs et pilleuse. toutes voies li camp on ihu crist oient victoire. et main froids i perdi la vie et le regne tor a .j. cop. en lan. m. cc. lxxv. En li or li vis. lx. la victoire deses anemis. et fu vis et sire de la terre par la volente de sainte eglise. Mais il ne demora mie longement q' li peris courars n'ies lempour fedrich de qui li contes alongement parle chi de seure. vint d'alemaingne a tous grant ost de trois et de lombars et de toscans qui auoient este de la partie son auoul puint. a iuune ou il fu honorablement recheus. et distuec senala enpuille. et li vis. lx. li ala al encontre pes d'une uile qui a anon taille tous. et puis que les .ij. os furent asamblees. il ne faut a dire se li bataille fu gñs et pilleuse. se li ior chrs d'une pt et d'autre qui fierement se combatissent. Car il na plus aspre gent el monde q' alemans et franchois. sans fülle courars a voir asles plus de gent que neust li vis. lx. et non par qñt si auoit lx. entor lui reus. .ij. chrs fñcois que on ne quidort que entout le monde eust. .ij. millors. Ce fu que sire Erars de valeri. et me sire Jehan bievrauc. Cil doi soustienent

tout le fais de la bataille. Il faudiet que cuers doume ne deust adire. ke vous diroie ie tous les cols et toutes les assemblees. Cest la soume et la fins de la menlee. que lost courars perdi tout et ala a desconfiture. et courars meismes et li dus dolterisse et maint autre gñr signor furent pus. et lor furent les testes copes. Ensi defina li linages al em pour feduc. En tel maniere que delu ne de les aus n'est demoree entre nule semence. Mais de ce setait ore li mestres et retourne a la matiere dont il sest mout eslongies



Qhi endroit dir li contes que de la principale matiere est a traitier ens es liures des natures des choses dou monde. La quelle est establee par .iiij. complexions. Cest de chaud. de froid. de sec. de mouste. dont toutes choses sont complexionees. S'es li .iiij. elims qui sont aussi comme soustenement dou monde sont en forme en ces .iiij. complexions. Car li aus est chaud et seic. li eue est froide et

vingans. des boies.

riches. les narmes gus zoutres.



tehinne. Des cameuls.

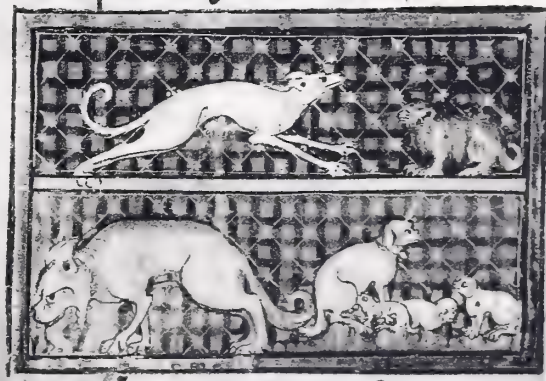
ment nen buuement il mue. et sa



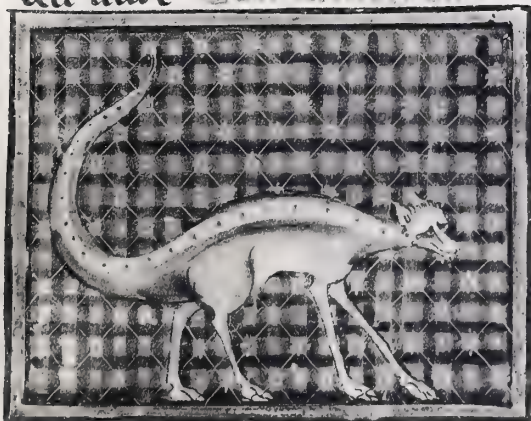
ueniens et des bisses.



lui plus legierement. Des canins.



cest liure. Dou canielvont.



tant et d'autre et rempente sa
qui est et c'estes. Del rend.



ena est vne beste qui vne

conchout. de la serie.



marouinier. de la serie.



niere se pest. du d'effe.



de membres. des espreuvers.



de la serie.



TO BE CONTINUED

 $20 \pm 0.5^\circ$

9. *Chlorophyll*

SYNOPSIS

of a good house

James F. Delaney

E. creminensis 12703

pages.

Ch. and James Griffiths

nummulo libris de senile

MORPHOLOGY OF THE POLYMER



Pres che que li meistrs
ot mis en romans le
liure aristotele qui
est ausli comme son

demens de cest liure. Vozra il en
sieur sa matire sor les enseigne-
mens de moralites por mieus
descouvrir les dis de aristotele.
selonc ce que on tiueue p mainr
autres sages. Car de tant come
on amasse et aiousse plus debõ-
nes choses en samble. de tant
croist celui bien et est de pl^r hau-
te vaillance. et ce est proue ke
toud art et toutes oeures vont
a aucun bien. mais pour la dy-
uersite des choses couuient il q
li bñ soient toud dyuers. selonc

ce que aucune chose ne quero son
bien. qui est apres sa fin. & entre
tant de dyuersites de biens. celui
est tres meillour de tous q'acquero
plus de bonte et de gregnour val
lance. Car si comme li hom ot la
signorie des autres creatures. touz
autres humaine creature ne puet
estre sans signour. Mais plus noble
signour ne pouoir estre que hom.
Et ensi est de tous homes. Car ouil
est sous autrui ou il est dessus. Et
si comme les autres creatures sont
p' loie. Tout autressi est li hom
p' loie. Car li sire est p' garder
les subies. et il sont pour obeir a
lor signor. Et li uns et li autres
beent au proufit de la commune
compaignie des gent sans tort
et sans honte. Et ja soit che que
li uns soit clers dont li .j. moitret
la foi et la legion ihu crist. et la
glorie des bons. et l'infir des mau
uais. Li autres sont iuge ou iur
re ou de autres mestier de clergie.
Et li autres sont lay. dont li .i. sont
maisons. et li autres cultiuent de
gaignable. Li autres sont seure
ou cordewanier ou d'autres mestier
quil soient. Je di quil sont tout
entendant a celui bien qui a per
tient a la commune paisiblete des
hombres des chites. pour coi il a
vient que li bien ou on entend.
li gouerneours des autres est pl'
nobles et plus honorables de tous
q' les adreces. et tout s' p' adreces
lui des .iiij. matieres de bien.

autre part il a. uy. manieres
de bien : vu del ame. et





O.M.C. 41

M.S. Lo., LONDON

DANTE AND HIS BOOK, BY DOMENICO DI MICHELINO (FOURTEENTH CENTURY)
IN THE CATHEDRAL OF FLORENCE



Al mero del corno ti nostra uita
mi trouai p una selua fura
che lo dincti uia con smarrita
Liquit: uoir qualesi e cosa duni
cibi selua seluaga e aspra e forte
che nel pensier rimoua la pigura
ante amari che poche piu morte
ma p unctur del ben chio ui trouai
duro dell'altra cose chio uo forte
Lo no se ben rior comuo uantui
tanteru pien de sopnio aquel punte
che la uerice uia abandonai
i pox chio fui al pie dun colle guanto
la oue terminaua quella ualle
ch'emaui di pagura il cor compunto
Larclai i alto et uidi le sue spalle
a l'ite gu dimoggi del pianeta
che mena drecto alterui pogni calle
loz fu la pagura un poco queta
che nel lagho del cor mena inturata
la nocte chio passai contenta pleta





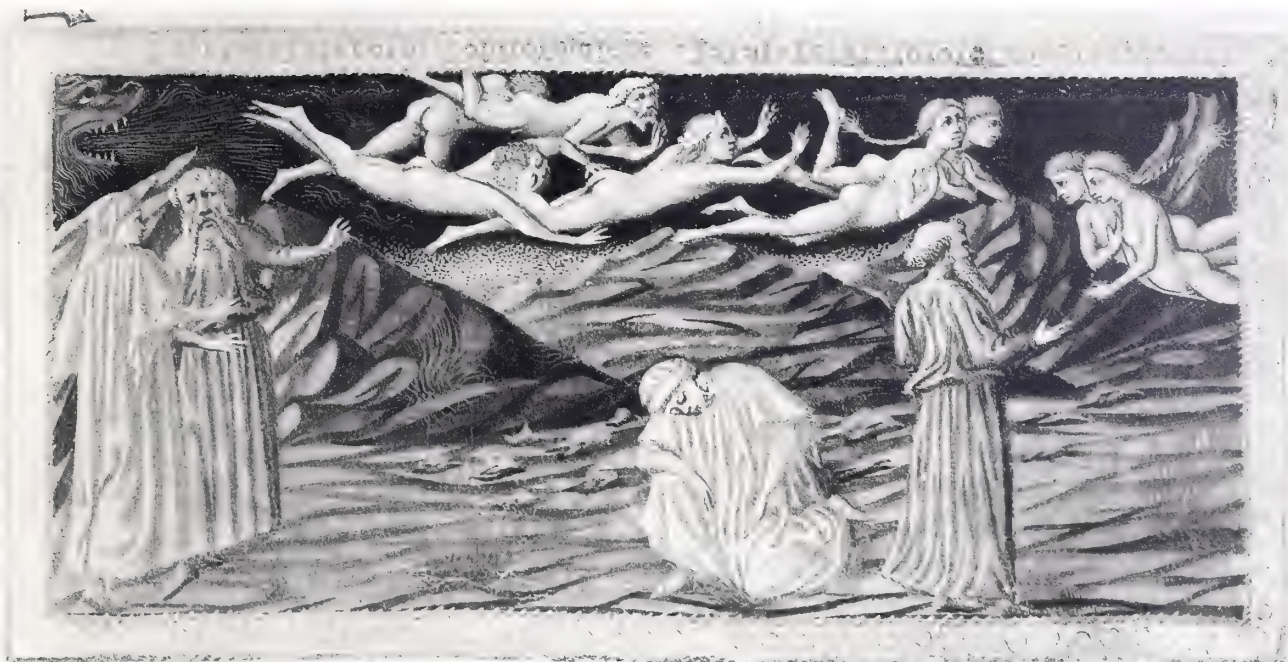
FOL. 6



FOL. 4



FOL. 2



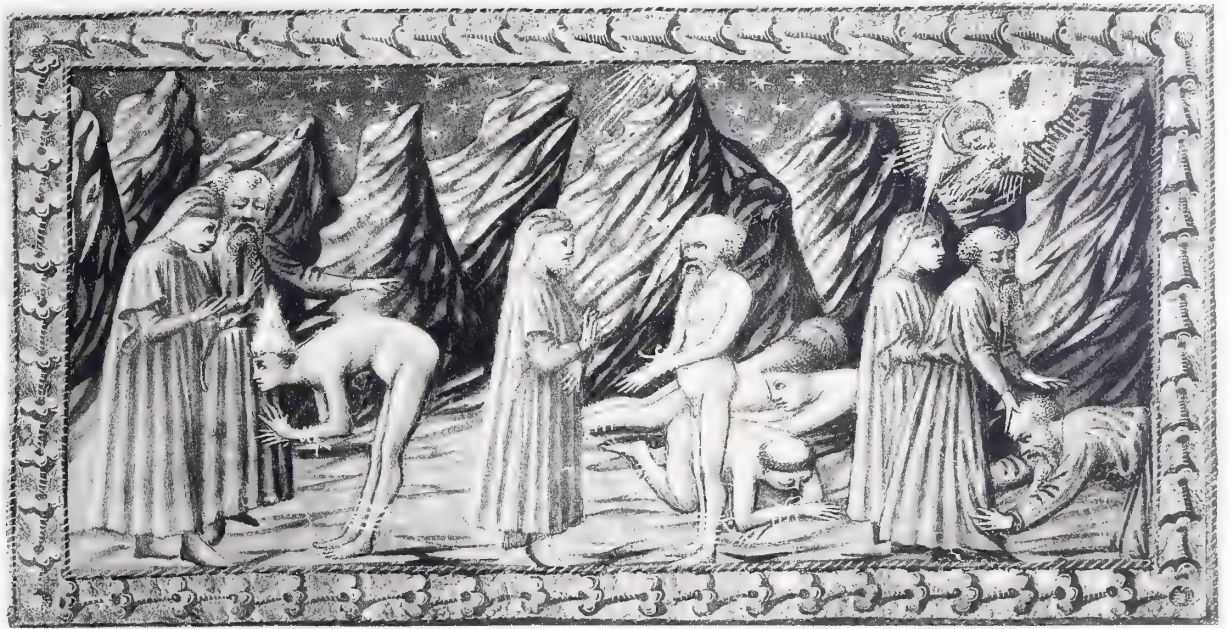
FOL. 10



FOL. 12 v



FOL. 59



FOL. 100



FOL. 65



oratore di tanto mirato
 onde l'anni d'oro e d'olla
 gio di me n'è e po' più
 È vultuè in nome per il
 inferno canto p'ra nel
 apio lautore p'ra nel
 te cantica e sono nelle a
 dolo fuoco e beatrice sol
 tore una questione nelle
 lautore p'ra nel e d'olla
 cose diuine una p'ra nel
 p'ra nel e d'olla

In gloria de ebullit che tueta moue
 plumiueris penetrat risplende
 in una pre piu et men alitroue

Nel ciel che piu dela sua luce pnde
 fuo et uidei cose che reoue
 nela nepo chi dela sua desceude

Er chappresando se al suo desire
 nostro intellecto si profonda tanto
 che dietro la memoria nò puo ut

Vesimite quatio del regno santo
 nella mia mente puoti far tido
 sim ora materia del mio canto

Ouon apollo al ultimo laboro
 faine del tuo ualor si facto uaso
 come dimandi dar la matalliore

In fin, adqui lun gioco di parnaso
 alai mi fu ma or con anbedui
 me luopo intar nellaringo rimaso

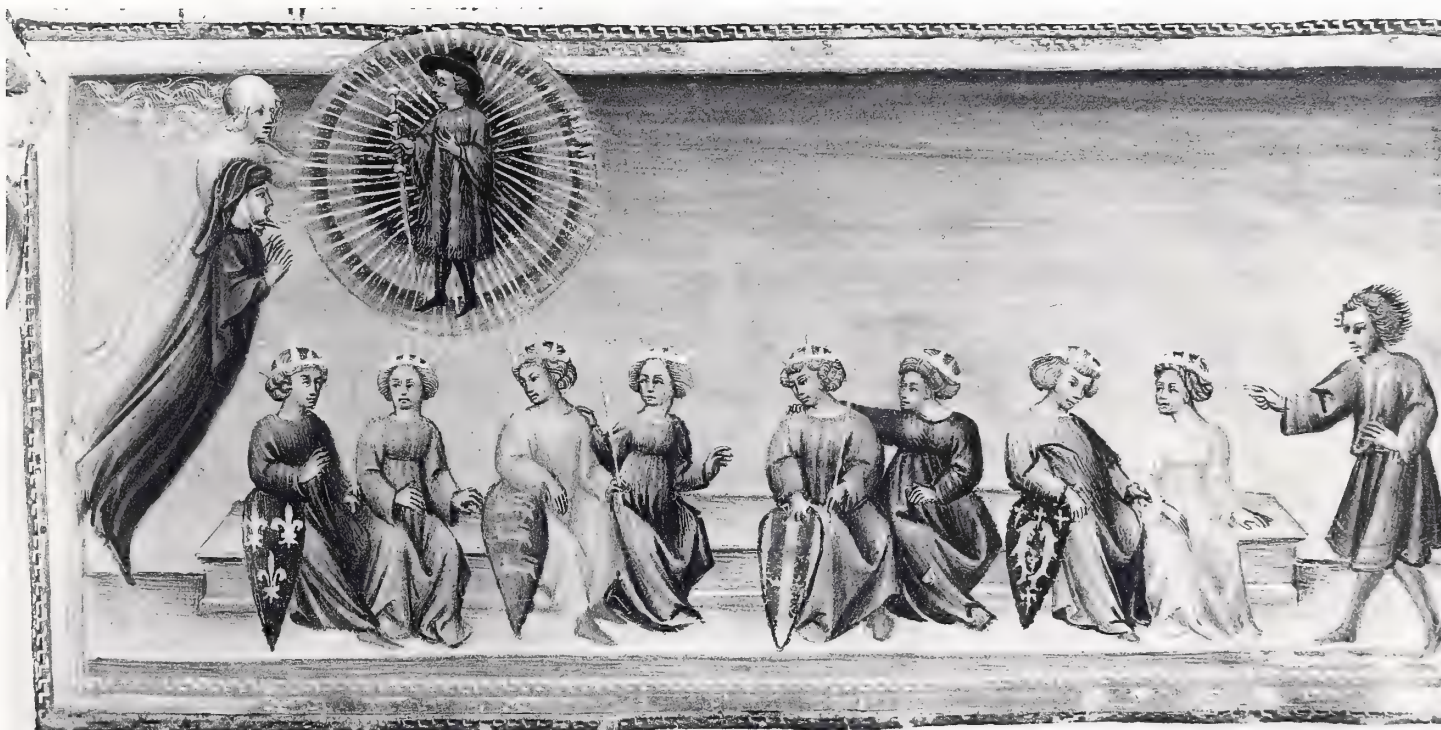
Entra nel pecto mio et spira tue
 si come qñ marfia trabesti
 della uagina delle membre sue

Diuina uirtu se mite preta
 tanto che lonbra del beato regno
 sequata nel mio capo manifesti





FOL. 130



FOL. 140



FOL. 134



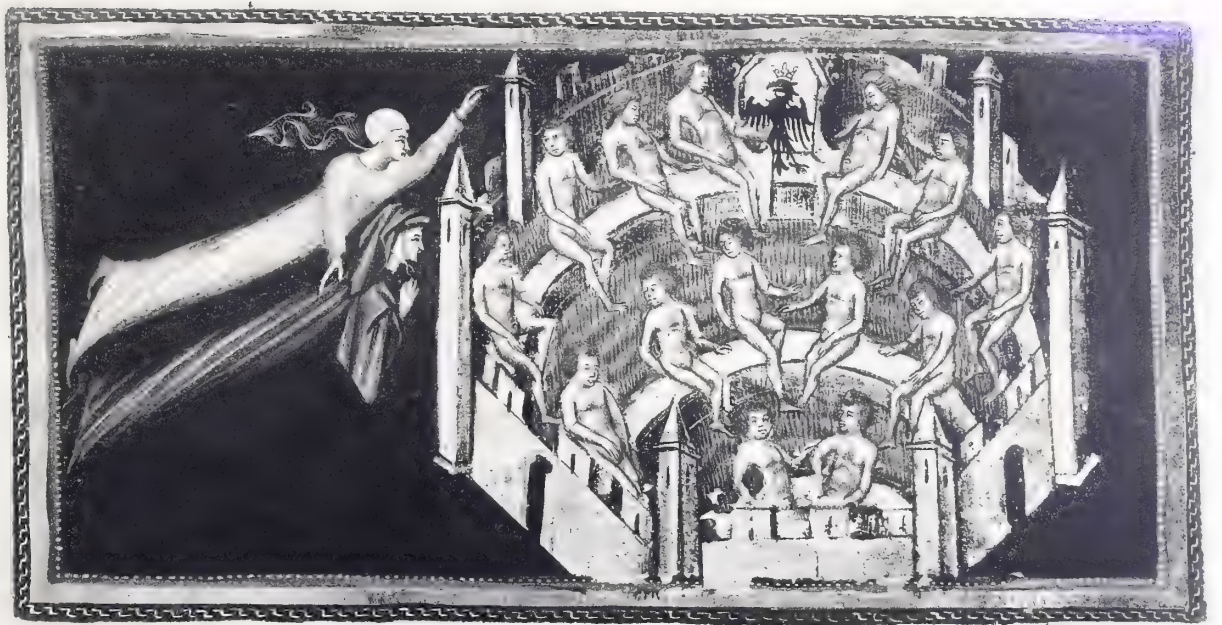
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